

THE NEW YORK DRAMATIC MIRROR

VOL. XXXIII., No. 853.

NEW YORK : SATURDAY, MAY 4, 1895.

PRICE, TEN CENTS.



From photo. by Kurbler.

EMPIRE STUDENTS' NATIVEL.

The fifth and last regular exhibition of Nelson Wheatcroft's pupils took place at the Empire Theatre last Thursday afternoon, April 25. Four new one act plays were produced before a fashionable audience, which filled the house.

A Bird in the Hand, a farce by Sigmund B. Alexander, tells of a young man who gives up the widow to whom he is engaged in order to gain the affections of an heiress. The latter, however, marries somebody else, and the young man is fortunate enough to be taken back by the widow. While displaying originality, Mr. Alexander's play is hardly humorous enough to be termed a successful farce. William Kittredge did the best work in the cast of A Bird in the Hand, and H. A. Rendle gave a genuinely clever sketch of an incidental character. Lulu Hopper was more dignified than lively as the widow, and Nellie Langdon played the heiress with self-possession. Others in the cast were Howard Adams, G. H. Lake, and Josephine Taylor.

The dramatization of Gilbert Parker's "Song of the White Swan," arranged by Alexander H. Landau, Jr., was weird, but poetic, and was admirably acted by Herbert Flansburgh, Leila Ellis, F. W. Hill, and Emma B. Kemp. Miss Ellis gives great promise, and seems especially adapted to character parts. Her impersonation of the Labrador boy was most effective and sympathetic.

A. E. Lancaster's Charlie was the most pretentious piece of the afternoon, and is thoroughly American in tone and character. It concerns a family who are looking for the return of the only boy, Charlie, from the war, the time of the play being 1865. A telegram arrives stating that Charlie died in Harrisburg the night before, but presently the hero comes in, disguised as a scissor-grinder. The dispatch should have read "dined" instead of died. Mr. Lancaster showed considerable ingenuity in the construction of his play, but mars his work by a too sudden transition from tragedy to comedy. There is also a repetition of incident, which is superfluous.

However, the piece is well written, pathetic in many scenes to a tearful degree, and its comedy is undeniably good. The part of General Reckford, aged 90, was ably played by Herbert Flansburgh. Howard Adams did remarkably good work with the part of Socrates, an old negro. Reta Villers was most sympathetic as Charlie's mother. Louise Brooks was charmingly ingenuous and natural as his sweetheart, and Caprice Packard did a child's part with exceptional intelligence. Charlie himself was portrayed by J. Schorer, a young man with a bright face, and an unaffected manner. He acts in a straightforward, honest sort of way that is particularly engaging.

A Bachelor's Widow, by Charles J. Bell, is a genuinely funny comedy. A young woman, desiring to be unrestrained, assumes the name of an army officer who is reported to have been killed on the field, and passes herself off as his widow. Of course, the officer turns up, and proves to be her old sweetheart, his name having been changed in compliance with a rich relative's will. The complications which arise from this state of things are exceedingly humorous, and the piece is well constructed throughout. Margaret Chalmers as the fictitious widow did work that was worthy of a professional. She has a charming stage presence and the right comedy instinct. Holden Chandler as the bachelor was easy and clever. Other parts were taken by S. Marshall and F. W. Hill, and a magnificent St. Bernard dog, which made an individual hit.

CORINNE'S TRIP TO PARIS.

Her parted ruby lips showing her pearly teeth and her eyes of jet brimming over with vivacity and good humor, peerless little Corinne chatted with a Mirror man yesterday about her coming trip to Europe. It was at the Hotel Marlborough, where she and Mrs. Kimball are spending a few days before returning to their home in Philadelphia.

"It will be my first trip abroad," said Corinne, "and we are going on the St. Louis on June 1, her maiden voyage. Of course, I'm very much excited. We shall go to London and Paris and see all the sights, for I'm a big girl now, and I've made mamma promise to take me everywhere. In Paris I may find an opera to use next season. Otherwise I shall continue to play Henrick Hudson, which has been my greatest success. We shall return from Europe about Aug. 1, and open the season in September in Washington. I expect to visit new territory next year, including the Southwest and the Pacific Slope."

"It is possible that next year I may leave Philadelphia and buy a home in New York. I am much attached to Gotham. Do I intend to marry? Of course I do. But the right man hasn't appeared yet."

THE CURTAIN WENT UP.

All the stage hands at Powers' Opera House, Grand Rapids, Mich., went on a strike last Wednesday night just before the curtain went up on Shore Acres, and now they are out for good as Manager Spooner declares that he will not take them back under any circumstances.

The strike was started on the refusal of Assistant Stage Carpenter Thomas Carr, of the Shore Acres company, to show his union card to a walking delegate of the Theatrical Mechanics Association, Carr claiming that he was a member of the union in good standing, and the delegate should take his word for it.

Frank W. Conant, manager of the Shore Acres company, held a consultation with Manager Spooner, and with the assistance of a few men from the electric light works in addition to assistance from the ushers, they were able to ring up the curtain. The members of the company helped to shove scenery between the acts.

REPERTOIRE AT THE EMPIRE.

The Empire Theatre will close its doors for the season on May 18. The Importance of Being Earnest, which now holds the Empire stage, will remain through the first half of this week playing to-night (Tuesday) and to-morrow afternoon and evening. On Thursday and Friday and on Saturday afternoon Liberty Hall will be revived. On Saturday night Gudgeons will be performed. On Monday, May 6, Sowing the Wind will be revived. And before the house closes The Masqueraders will be seen once again.

PAULDING TO SUPPORT MISS WALLIS.

Frederick Paulding will support Gladys Wallis next season. John W. Dunne, who will manage Miss Wallis, said yesterday: "Mr. Frederick Paulding has been specially engaged as Miss Wallis' leading man. In addition to Fanchon, Miss Wallis will produce a new play by Franklin W. Lee, entitled Nebraska. R. F. McClammin, who was so long identified with Maggie Mitchell as stage-director and impersonator of old men, will fill the same position in Miss Wallis' company."

MR. GERRY FEELS HURT.

Czar Elbridge T. Gerry feels hurt that the managers of New York and Brooklyn should have organized to oppose his arbitrary Society. He is aggrieved that Judge Dittenhoefer should have been sent to Albany to urge the amendment to the present law concerning stage children. On April 17 he wrote to A. M. Palmer the following letter:

A. M. Palmer, Esq. New York, April 17, 1895.

DEAR SIR:—Mr. A. J. Dittenhoefer appeared before the Assembly Committee on Codes yesterday in support of Mr. Friday's bill (Assembly Bill 1899), known as the "Song-and-dance" bill, and stated that he represented you, mentioning your name, among others.

He further stated, that this Society did not rigidly enforce the law requiring forty-eight hours' notice of application to the Mayor for consent to exhibit children in theatrical performances; that gross partiality was repeatedly shown by this Society to certain theatres by accepting short notice, and he objected that a distinction was drawn which it had no right to draw in such cases.

I write to ask, whether this statement has your sanction, and whether it is your desire in the future that the letter of the statute should be carried out so far as your theatre is concerned, and forty-eight hours' notice exacted in every case where an application is made for a child to exhibit therein. If courtesies, or "partialities," are shown by this Society to reputable theatres, it comes with an ill grace from their representatives to use the extension of such courtesies as an argument against its fairness, and the Society does not propose to be put in a position of varying from the letter of the law and then be charged with inconsistency by those who avail themselves of the variance. I have the honor to remain

Yours very truly,

ELBRIDGE T. GERRY, President, etc.

Mr. Palmer's answer was as follows: PALMER'S THEATRE, New York, April 23, 1895.

My Dear Mr. Gerry: I have been out of town several days and have only just now the opportunity to reply to your letter. Judge Dittenhoefer sent to Albany as the representative of all the managers of New York and Brooklyn. He did not go to represent me particularly, nor did I inspire any of his remarks. What he said, by way of argument before the Committee, he alone is responsible for, and I hardly think he would make use of any statements that would be either discourteous to you, or that would place his clients in a false position.

Replying to the question which you put to me so plainly, I beg to say, that while grateful to you for your uniformly courteous manner toward myself, I am aware of any occasion upon which I have either asked the Society to deviate in any way from its rules, or upon which those rules have been deviated from in my favor. When Mr. D'Oyley Carter's company was playing in Palmer's Theatre several years ago, there was a little boy engaged by him who took two or three steps in a walk. One of your officers objected to this, and I remember having a very pleasant interview on the subject (at Mr. Carter's request) with your Vice-President, Mr. Haven, who permitted the boy to continue to appear, but not, of course, to dance. This is the only occasion upon which (so far as I can remember) I have ever had to intercede in a child's behalf before your Society. Mr. Rice has had children's cases to take before you, I think, but in these I have not been particularly interested, although I may have written a letter to you at Mr. Rice's request.

I am, above all things, my dear Mr. Gerry, a law-abiding man, and while I do not hesitate to characterize the present laws affecting stage children as outrageously unjust, I propose to obey them to the letter as long as they are laws. And if they are enforced against anybody's theatre I see no reason why they should not be enforced against mine. But why, let me ask, do you so bitterly oppose every effort which reputable managers and actors make for decently amending these laws? You seem to think every such effort is an attack upon your Society. Such is far from being the case. There is none of us who does not respect your Society, in so far as it does good work, and none of us who would not gladly uphold it with our influence and aid it with our money, if it would confine itself within limits which (so far as stage children are concerned) we know to be proper.

We know stage children; you cannot know them. We know that with proper environments and under proper rules no harm can come to a child from singing and dancing upon the stage than comes to one of your own children from attendance upon a dancing school. And we say it is wrong to deprive a gifted child of the right to earn money for itself and for its needy mother, when it can do so properly and without harm. As the law now stands conditions are nothing; environments are nothing; the Metropolitan Opera House is the same as the lowest dive in New York. The law brutally (all such sweeping enactments are brutal) stops the child from singing or dancing under any circumstances. We contend that it should be so changed that dancing and singing would be at least permissible, if undoubted evidence could be adduced that the child was physically sound and that no harm could come to it from its proposed surroundings.

For one, I should be quite willing that your Society should be made, by law, the judge of the facts in such cases, provided, of course, that your hostility to dancing and singing, by children, could be so softened as to make you an impartial judge. It seems to me, my dear Mr. Gerry, that you ought to consider very seriously whether it is not wise for you to take a position in favor of amending the law—perhaps even of seeking to amend it yourself, somewhat upon the lines I have suggested. You may be sure that some day or somehow the law will be changed. Who can tell, that a very radical legislature will not one day wipe it out altogether? As it stands it is hateful to all the members of my profession, and they will never cease to agitate for its repeal, or at least its amendment. And the voice of any set of men and women raised in behalf of a just cause is sooner or later bound to be heard and to be heeded. Yours very truly,

A. M. PALMER.

Mr. Palmer has not yet received an answer to the foregoing letter.

REMAINS OF THE AUTHOR OF METAMORA.

The march of improvement in Philadelphia has led to the disinterment of the remains of many thousands of persons interred in the old Machepah Cemetery in that city.

Last week the remains of John Augustus Stone, once a well-known actor and dramatic author, were disinterred. Stone wrote the tragedy, Metamora, made famous by Edwin Forrest, who was a close friend of the author, who died over sixty years ago. The disinterment was witnessed by Harry F. Stone, a son of the author-actor, who is now nearly sixty-five years of age.

John Augustus Stone was born in Concord, Mass., in 1801. He resided for years in Philadelphia, and after residence in Albany returned to the Quaker City. On May 28, 1834, after various vicissitudes, he drowned himself in the Schuylkill. Edwin Forrest interred his remains and set a monument above them. The son has requested that the bones of his father be buried in the grounds of the Forrest Home, and it is probable that they will find a resting-place there.

MAJOR POND'S REMINISCENCES.

In the course of his lecture at Chickering Hall last week Major J. B. Pond said that when Charlotte Cushman was in the flush of her success as an actress he was a call-boy in one of the theatres. He told the audience how he carried her satchel containing her jewelry back and forth from the hotel to the theatre. He was taken sick on the last day of her engagement, and another boy took his place. Miss Cushman hunted him up and gave him a \$20 gold piece.

"It was the first \$20 gold piece that I ever owned," said Major Pond. "Years after I met her in Boston, and gave her \$1,000 for one entertainment. When I handed her the cheque I told her that it was the interest on a \$20 gold piece which she had given to me."

HERE AND THERE.

The Brooklyn Eagle mentions Nat Goodwin as a possible Hamlet of the near future.

A local paper states in its Boston correspondence that "The Black Crook literally pulled people into the Boston Theatre." It is quite an innovation for a theatre to employ the methods popularly supposed to belong to Baxter Street, yet this is what I infer from the expression "literally pulled in."

May Robson was credited with making a hit at the Empire last Monday evening, and was also referred to by the Brooklyn press as a member of The Fatal Card company which played in that city last week. How is this?

Some one out in St. Louis writes as follows regarding an actress who played there recently: "Miss Blank's quarrel and parting with So-and-So were excellent. She contradicted, stormed, laughed, made up, smiled, blubbered and cried outright, all in the course of a minute or two, so naturally that one thought that she must know all about young lovers' quarrels." What girl doesn't?

Elaine Eilson, who appeared as Lady Wilhelmina in The Amazons last week, is a charming singer as well as a clever actress and pretty woman. The song she introduced in Act II. was a dainty little composition, and was delightfully rendered. This feature was not included in the Lyceum production, probably because the exponent of the part at that house had no singing voice.

The only difference between the original and the present production, as far as the play itself is concerned, consists of a solitary gag perpetrated in the last act when Litterly slaps the measly Tweenways on the back and says "Hurry up, Sandow." Though irrelevant, the interpolation pleased the house mightily.

A Boston paper recently contained a symposium regarding the present state of the stage, comparing the drama of to-day with that of years ago. The majority of the writers agreed that the theatre had not degenerated, but had advanced.

The authors of these opinions included an eminent and profound Shakespearean scholar, two able and highly respected Boston critics, a New York actor of excellent repute, and several other persons prominent in different professions. The only woman who aired her opinion in the matter, and who was apparently selected as a representative actress, was not an American, and has absolutely no claim on the legitimate stage, her drawing power consisting solely in her jewels, millinery, and notoriety. It was an insult to the women players of America to choose this person above all others to discuss the degeneracy of our drama.

Provincial criticism makes interesting reading. The other day I came across a notice of a performance of Romeo and Juliet, which was presented by a—well, call her an actress—who is not so young as she used to be, and whom the paper in question refers to as "venerable." The critic writes: "We may safely say, without fear of contradiction, that she is the greatest Juliet that has ever appeared in this city—in the point of avoirdupois—and she comes nearer the original in the point of age than any one who has ever attempted the part in this community. In the final wind-up where she commits suicide it was with the consent and approbation of everyone in the audience." My contemporary further states that the Romeo was somewhat handicapped as an adonis by being cross-eyed.

At last accounts, a permit had been issued for Juliet's admission to an old ladies' home, where she will doubtless have for companions several Little Evas of days gone by.

THE OBSERVER.

LADIES' DAY AT THE PLAYERS.

Shakespeare's birthday was celebrated last Tuesday afternoon at the Players' Club House by a reception for ladies. This custom has been in vogue ever since the club was organized. The only anniversary that was not celebrated was the one that occurred in the year of Edwin Booth's death.

About four hundred ladies attended the reception. The Reception Committee comprised Brander Matthews, E. H. Sothern, W. L. Le Moyne, John Drew, Stanford White, Henry Miller, Fritz Williams, and Stephen H. Olin. The committee were assisted by other members in showing the visitors through the rooms of the club house. The room in which Edwin Booth died attracted the most attention.

Joseph Jefferson, who succeeded Edwin Booth as President of the Players, was present for a short time during the reception.

OTIS SKINNER'S PLANS.

Otis Skinner was in town last week and when buttonholed by a Mirror man, said:

"I shall begin my season next year some time in September. I shall drop The King's Jester from my repertoire, but will continue playing His Grace de Grammont, which was a big success everywhere. I am also having a new romantic play written for me for next season."

"I should have played an engagement in New York this year, had The Foundling not proved a success, for I had already arranged for time at Hoyt's Theatre. I shall positively play in New York next year."

"I do not think that, henceforth, I shall devote much attention to Shakespeare."

BOOKS REVIEWED.

"Simplified Elocution." By Edwin Gordon Lawrence. New York: Published by the author.

Edwin Gordon Lawrence, who is the principal of a well-known New York school of elocution and acting, puts forth this book as "a comprehensive system of elocution and acting containing explicit instructions for the cultivation of the speaking voice and gesture; directions for the production of breath, sound and speech; rules for articulation, modulation, emphasis and delivery; postures and movements of the feet, body, arms, head, eyes, etc." There is an introductory essay on requirements respecting the matters mentioned, followed by essays on the organs of breath, the lungs, organs of sound, and organs of speech, with technical information upon articulation, modulation, delivery and gesture and position. A great part of the volume is taken up with selected pieces for recitation.

UNFAIR CLERGYMEN.

Petrolia, Ont., Advertiser.

THE DRAMATIC MIRROR has a very sensible article on the unfair and dishonest action of clergymen who run down theatres and denounce all theatrical plays.

GOSSIP OF THE TOWN.



The above picture is from the latest photograph of Bruce McRae, whose rough-riding has been one of the features of The Greater Shenandoah. Mr. McRae, who is a nephew of Bronson Howard and Charles Wyndham, came from Australia several years ago to undertake the management of a horse and cattle ranch in Colorado, where he spent a year breaking colts. Mr. McRae was the original Earl of Caryston Leigh in Aristocracy, and during the following season played The Marquis of Normandale in the same play. When he was engaged for his present character of Captain Heartsease in Shenandoah, the management secured for him a vicious and high-spirited horse and thus enabled him to introduce the dashing and effective riding which has so enlivened the performance.

Eva Selbie has closed season with Forgiven, and will soon leave for Kentucky.

Nellie Lawrence, who was the soubrette of John L. Sullivan's company, has been specially engaged to appear at the Howard Athenaeum, Boston.

Hattie Delwood has been engaged for The Viking.

J. Barton Key has engaged Sydney Chidley to paint two sets for the production of Grattan Dunne and Homer Tourjée's new opera, which will have its premiere at the Herald Square Theatre.

James A. Kiernan and Anna Suits recently closed with the Spider and Fly, owing to difficulties about salaries. This company, however, played in Brooklyn last week with their names on the programme. Miss Suits has gone to Cincinnati, where she will appear at the People's Theatre.

At a fair recently held in Middletown, Conn., a member of the 1492 company drew a hat. The manager of the fair cannot identify the lucky person, but say the winning ticket bore the figures and initials "1492, F. A. A."

William Parry has engaged Helene de Rideau as leading soprano for the season of English grand opera which he in conjunction with Mr. Van den Berg will give at the Grand Opera House, beginning on May 20. The American chorus that has been employed at the Metropolitan Opera House has been engaged for the season.

Georgie Bryton, who recently closed season with A Trip to Chinatown, No. 2, has been re-engaged for her old part of Willie Grow to play with the No. 1 company at the Tremont Theatre, Boston.

A company playing Little Ora's Claim disbanded in Detroit, recently.

Doré Davidson says he has declined several offers to originate parts in new productions next season.

Arrangements for the Summer tour of Helen Ruskin have been completed. Her company will include F. F. Smiles, Mervyn Dallas, William McCready, R. Williams, Paul Scott, Addison Pitt, Artie Crawford, and the Misses Williams, Dinsmore, and Hooker. The repertoire will be made up of copyrighted plays, for which arrangements have been made with the owners. The tour will be under the management of Sanders and Hocking.

The J. H. Wallick company will close season at Newark, N. J., on May 1.

Vera Altman has been very successful with the Robin Hood Opera company this season.

THE MIRROR's Bath, Me., correspondent writes: "Trilby, dramatized by W. V. Ranous, was booked for April 23 at the Alameda, but was canceled by Manager Donnell when he found that the parties had no right to play it." Good for Manager Donnell!

A fire at Ardmore, I. T., on April 19, destroyed the local theatre, with a loss of \$7,000.

The engagement of Bettina Gerard and Arthur Hoops has been announced.

Mollie Fuller will appear in the title-role of The Twentieth Century Girl, which will return to the Bijou Theatre on May 6.

In the voting contest at Salt Lake City, to determine who is the most popular man in Utah, Harry Corson Clarke took third place.

The villa occupied by Rafael Joseffy at Tarrytown was burned last week Monday. A part of the furniture, including three pianos, was saved, but a collection of souvenirs and valuable manuscripts of Franz Liszt were among the property destroyed.

The Shakespeare Club celebrated the Shakespeare anniversary last Tuesday at the house of Mrs. Amanda Biggam, No. 138 West Seventy-second Street.

The Daughter of the Regiment was recently produced at the Grand Opera House, Hamilton, Ont., for the benefit of a local charity. W. F. Rochester managed the production with his usual skill, and the opera was presented by local talent.

Dobson's Players, in The Indian Hero, stranded at Mount Carmel, Pa., on April 20. Manager Lee left the company at Reading, and the company went on. At Mount Carmel they were unable to meet bills and the proprietor of the Brunswick Hotel served an attachment on their trunks. Manager Gould advanced money and the women of the company were permitted to leave for New York. John C. Colton, Milton C. Irwin, W. F. Allen, Harry Bailey, and W. L. Dobson, of the company, assisted by local talent, gave an entertainment to secure funds, and were thereby enabled to leave town on April 21.

AT THE THEATRES.

Garrick.—Arms and the Man.

From the viewpoint of dramatic art and upon a footing of performance that promises much, it is a pleasure to chronicle the unqualified success of the beginning of the new theatrical venture of Richard Mansfield.

The Harrigan Theatre, so transformed internally as to appeal with absolute novelty to the senses that find satisfaction in an artistic atmosphere, and newly named after one of the greatest lights of the English stage—Garrick—was thrown open by Mr. Mansfield last Tuesday night. When it is said that the audience was one of the slightest ever gathered in a metropolitan theatre, it will be understood that Mr. Mansfield has a proud personal following in this town; and when it is added that not a point developed in the play of the night, Bernard Shaw's strange drama, called a "comedy," and entitled *Arms and the Man*, failed to find appreciation, it becomes evident that the audience was brainy as well as bravely fashionable.

Mr. Mansfield has reduced his characterization of Captain Bluntschli to an artistically-admirable picture. It is one of the most carefully-wrought personations in his repertoire. The cast on Tuesday night differed in some of its minor parts from that seen in the play when it was originally produced at the Herald Square Theatre, but the new persons are quite as capable as those formerly employed. There was not a weak detail in the illustration. Miss Cameron was apt and graceful as Raina; Mr. Andrews fully embodied the fictitiously-heroic Petkoff; Mr. Griffith was a sufficiently-servile Nicola; Mr. Jewett was acceptable as Saranoff; Mrs. McKee Rankin filled the role of the wife; and Katherine Grey was admirable as Louka.

The play was set with art, though the luxury of Raina's room belied the homeliness of Bulgarian domestic details described in the lines.

Curtain calls were frequent, and at the end of the play there was no movement of the audience to denote that period. Ushers passed many elaborate floral pieces over the footlights to Mr. Mansfield, who bestowed them like one to the manner born. After several refusals, he responded to the demands for a speech; and in his halting, spasmodic style, he delivered a witty, tactful, and well-digested address.

A bare reproduction of Mr. Mansfield's words would give but a clew to the wit of the effort, which had an added zest from his hesitant manner and the outgiving of amusing points when he seemed most at loss for thought. He is a clever speaker, veiling surprise beneath a seeming infelicity.

He admitted the habit of saying things which he ought not to say, and of leaving unsaid things which he ought to say. He thanked the audience with all his heart for coming, because the actor always does in his heart thank his audiences for coming. If the audience did not come the actor would not be able to thank the audience. He also wished to emphasize the fact that the position in which he now found himself led him to be doubly grateful for patronage. When he was only an actor being managed by somebody else, he did not care whether anybody came to see him or not. Now he cared very much indeed. He thought the audience would note the manner in which the theatre had been decorated during the short time at his disposal. But the decoration that the audience furnished pleased him most, and he should be delighted always to see such a decoration. Wonder had been expressed as to why he had called this the Garrick Theatre. He had taken the liberty of calling this the Garrick Theatre because Garrick had long been an idol of the English stage; he was an actor who had pleased the public, and who had never played in any play that the public had regretted. His example had been followed by the late respected and admired Mr. Wallack, and Mr. Mansfield would endeavor to also follow this example. As to Garrick, he was an Englishman, it is true. But we also are supposed to talk English, and the speaker presumed that we belong to the English stage. Therefore the English stage belongs here; and if it did not belong here, he was quite sure he did not know what it was doing here all the time.

After complimentary words for Edward Harrigan, Mr. Mansfield added: "And now, ladies and gentlemen, nothing remains for me to say, since you have so charmingly dedicated this theatre, but to thank you on behalf of my wife, my company and myself with all my heart for coming here. And I need not tell you that we shall always do our best to please you and to deserve your encouragement. Of course if you do not come, we must cease to exist."

The interior of the theatre has been treated in Pompeian red and bronze, and is rich, restful and pleasing. There is a cozy Pompeian drawing-room and cafe in the basement, where pretty attendants serve tea and sweets. The broad stairway leading to this is decorated with etchings by Hogarth. A new drop scene by Physioc presents a sylvan picture. Gustav Dannreuther directs nine musicians with stringed instruments.

Mr. Mansfield dedicates the house "to the young people of New York." And he announces the policy to be "to present plays which are more poetic than realistic. Stories of romance and of heroism, of valor and of true love, will be most welcome here."

Grand Opera House.—Hamlet.

An audience that filled the Grand Opera House witnessed a professional matinee of *Hamlet* given by Alexander Salvini and his company last Thursday.

The performance lasted until 6 o'clock. The enthusiasm of the audience was marked. A very large wreath of laurel was presented to Mr. Salvini, who at the close made a feeling speech of thanks in which he declared it to be a matter of pride that although born in Italy, he considered himself an American actor.

Mr. Salvini is admired as a romantic actor. As a star, he has a large following and a growing popularity. But his most judicious friends will tell him, if they are candid, that he does not shine as *Hamlet*. During recent seasons Mr. Salvini has so confined himself to the ultra-sanguine, ardent and lively roles in which he has distinguished himself that he seems, young as he still is, to have lost something of the plasticity that formerly promised unusually versatile demonstrations. He seems, in short, to run in a rut of romanticism, and artistically to be instinct mainly with a desire to describe those enthusiastic superficialities which characterize the purely romantic roles.

It is needless to say that, although there are legitimate moments of impetuosity and vehemence in *Hamlet*, the part is one that requires introspective forces of which Mr. Salvini seems to be absolutely unknowing. We all know that he is not ignorant of them; and we must find explanation for his failure to give the deeper and subtler tones of the character in his habit of doing on the stage very different things, in which he is almost uniquely eminent.

Mr. Salvini does not even look *Hamlet*. The something beyond mere trappings and the suits

of woe and a "dejected havior of the visage" is lacking even pictorially. He presents surely a picturesque and a graceful figure, for his physical inheritance and his manly and artistic exercises have given him picturesque and graceful powers to equip almost any befitting figure. But a melodramatic habit of eye-rolling and general articulation, and an almost unceasing impulse to activity destructive of artistic effect in moments that should be reposeful, render his personation quite unlike anything imaginable of an ideal *Hamlet*.

Mr. Salvini reads the part in a way—when he is understandable in it—to indicate that he has mastered none of its finer shades of meaning. When so many actors to the language born fail, however, to fathom the text, it is not strange that Mr. Salvini should fail to grasp its significances. He is also unfortunate in a hurried—an almost inarticulate—manner of speaking at times of excitement. He not only misplaces emphasis, but in his mouth many of the most pregnant sentences are absolutely lost to an auditor not fully familiar with them.

If Mr. Salvini can overcome his romantic mannerisms, temper and tone his activities, restrain himself to the autotypic moods of the part, cultivate the repose, and so master his articulation as always to be coherent, his natural artistic spirit, coupled with thorough study of Shakespeare's lines will enable him some day to play *Hamlet* with notable effect. In the meantime he may be esteemed in parts to which he is admirably fitted physically, temperamentally, and by virtue of his youth.

The production at the Grand Opera House was generally pervaded by an artistic atmosphere. William Harris was the King, Elmer Delamater was the Polonius, William Redmond was the Laertes, John Lane was the Horatio, Paul Cazeneuve was the Marcellus and the First Player, Ben Johnson was the First Grave Digger and the Ghost, Augusta De Forest was the Queen, Eleanor Moretti was the Ophelia, and Edwin Thianhouse, Edmund Day, Albert Gillam, George Clare, Max Reeves, Henry Law, and Grace Edlefsen were in the minor roles. Every personator of a prominent character won favor. The mechanical device employed to give the Ghost a phantomatic appearance in movement was startlingly effective.

Fifth Avenue.—Wildfire.

At the Fifth Avenue Theatre last Thursday afternoon, Maud Banks and several other metropolitan favorites appeared in a comedy called *Wildfire*, new to this country, and adapted from the German by Miss Banks. The performance was for the benefit of the New York Infirmary for Crippled Children.

Wildfire is an old play by Frederic Halm, the author of *Ingomar*. It is not likely to have the success of the latter piece, in this country at least. It is too German; too old-fashioned. And any poetical beauty it may have in the original has been lost in the process of adapting it to our prosaic stage.

Briefly told, *Wildfire* is the nickname of a girl, the daughter of a widowed countess of the sixteenth century, who has been brought up by her mother as a boy in order to retain possession of the estate. The perplexity of the girl when the mystery called love comes to disturb her peace and the complications that ensue make the plot of the piece.

Both as actress and adaptor Miss Banks did well. Such slips in the dialogue as "I'll get even," "What's the trouble?" "I'll hunt him up," and other nineteenth century colloquialisms in a sixteenth century play were doubtless accidents. Miss Banks played the part with tact and spirit, and made a charming-looking boy. Altogether it was an interesting performance, in which the young actress displayed considerable versatility.

Edwin Arden, as the weakling count in love with *Wildfire* and ignored by her, entered well into his role and gave an intelligent and enjoyable performance. W. G. Beach caught the spirit of the part of the riding master and played it artistically. Ida von Trautman, as the countess, was conventional. Bijou Fernandez made a pretty Margot.

People's.—Samson.

Walter Kennedy, who has won recognition as a strong man, tempted metropolitan favor as a tragedian for the first time in this city at the People's Theatre last evening.

Samson, which is in five acts, is an adaptation from the Italian by W. D. Howells of the Salvini drama.

A more appropriate exponent than Mr. Kennedy of his historic Biblical prototype could not be wished for. He presented a fine appearance in the part, his muscular physique showing to good advantage.

Rose Osborn made a satisfactory Delilah, and the other characters were fairly well played by John Gernon, William Flash, Dr. Murdoch, George Murray, Herbert Pryor, and Viola Armstrong.

The scenery was elaborate and in parts effective, the last act showing the destruction of the temple of Dagon being well done.

Mr. Kennedy was very warmly welcomed by a large house last evening, and his initial histrionic efforts here should encourage him to continue his leaning toward the legitimate drama.

Grand.—The Two Orphans.

Before a good-sized audience at the Grand Opera House last evening D'Emery's fine old play was presented by Kate Claxton, Madame Janauschek and a capable company.

Apparently *The Two Orphans* will never cease to attract—at least as long as Kate Claxton is the long-suffering Louise. Her performance is as sympathetic and effective as ever.

Madame Janauschek was warmly received, and her presence added dignity to the cast. Her magnificent work as the Countess stands out strongly, and is a telling example of what an artist can do with a comparatively small part. Fanny Gillette was a sweet Henriette, Marion Clifton a capable Frochard, Walter Vincent a good Pierre, J. C. Orton sufficiently villainous as Jacques, and Mary Stewart a dramatic Marianne. The rest of the characters were efficiently played.

The play was well set, and every scene enthusiastically applauded.

Star.—The Bohemian Girl.

The season of opera in English under the management of William H. Rosenbach was inaugurated last evening at the Star Theatre with *The Bohemian Girl*.

The principal members of the company are Marcella Lindh, Helen Bertram, Marie Manner, Helen Doenhoff, Lucille Saunders, Marie Mattfeld, Victor Clodio, Charles O. Bassett, Abram Abramoff, Conrad Behrens, Arthur Seaton, and Albert McGuckin. The musical conductor is Elliott Schenck.

The performance last evening was enjoyable throughout, and the audience manifested its satisfaction by frequent applause. Many of the melodic gems of the opera were encored. The

Bohemian Girl will be repeated on Wednesday night.

The operatic repertoire for the rest of the week is as follows: Tuesday, *Trovatore*; Thursday, Friday and Saturday matinee, *Faust*; Saturday evening, Mascagni's *Cavalleria Rusticana* and *Traviata*.

Tony Pastor's.—Vaudeville.

Vesta Tilley is, without doubt, the most popular and successful English importation at Mr. Pastor has presented at his popular theatre. She sings several new songs in addition to those already heard here, and completely captivates her audience by her charming manner.

Sam Bernard, the Dutch comedian, evokes much laughter. Daisy Myers and her pickaninnies also please greatly.

Ray Burton, Louise Alston, the Brunelles, Nelson Trio, the Edisons, and Carlisle's Canine Wonders, a really remarkable troupe of performing dogs, complete a good programme.

Keith's Union Square.—Vaudeville.

John C. Rice, lately associated with "Old Hoss" Hoey, and Sally Cohen are the particular stars at the Union Square Theatre this week. They present a clever sketch, which is well received.

The National Trio in parodies, and O'Neill and Southernland in songs and dances found favor with the audience present.

Others in the programme are the Barra Troupe, the Four Hassards, Watson and Kitching, Kichi Foy and the Vedder Sisters, the Valdares, Edward and Josie Evans, the Primrose Quartette, and Bryant and Richmond.

Koster and Bial's.—Vaudeville.

An excellent bill is presented at Koster and Bial's this week. The Cragg Family of acrobats and vaulters, who were to have made their first appearance last night, were unable to appear, owing to the non-arrival of the steamship *Enns*. The Sisters Don are still appearing nightly, and are meeting with success in their singing and dancing. Among the other vaudeville stars who appear this week are the Brothers Rossow, Marion, Hayes, and Marion, Tschernoff's trained dogs, Hill and Hull, Hurley and Wilson, and the Faust Living Pictures.

American.—The Derby Mascot.

Lovers of the racing drama were out in full force at the American on Monday night, when *The Derby Mascot* opened a week's engagement. The play is sufficiently exciting to satisfy the most enthusiastic turfman. In it vice is overcome by virtue, the usual denouement of the sensational drama. Among the cast Randolph Murray, Paul Menifee, Harry Driscoll, Daisy Dixon, Dollie Theobald and Katie Rooney are worthy of mention. The latter introduced dancing and singing specialties.

Proctor's.—Vaudeville.

"Young Mule" James F. Hoey, brother to "Old Hoss" Hoey, Bonnie Thornton, Inno Fox, Cushman and Holcomb, Baldwin and Daly, Gidon Lynnes, Spadoni and Agnes, and Blanche Paquerette are chief among a long list of clever performers whose efforts pleased a large audience last night at Proctor's. Josie Gregory did not appear until the evening. She is suffering from a bad cold, and her singing was not as good as usual in consequence.

At Other Houses.

A play called *The King of Peru* is in preparation at the Garrick. Mr. Mansfield's repertoire this week is: Monday, *A Parisian Romance*; Tuesday, *The Scarlet Letter*; Wednesday, *Prince Karl*; Thursday, *A Parisian Romance*; Friday, *Beau Brummell*; Saturday matinee, *Prince Karl*; Saturday night, *Dr. Jekyll* and *Mr. Hyde*.

Francis Wilson and his company in *The Devil's Deputy* are at the Harlem Opera House.

Oliver Twist, with Elita Proctor Otis, Charles Barron, and W. A. Mestayer at the head of a strong company, is at the Columbus Theatre.

The Importance of Being Earnest will give way to a revival of *Liberty Hall* at the Empire on Thursday evening. Gudgeons is underlined for a revival on Saturday night.

Too Much Johnson is in its "seventh month of joyful prosperity" at the Standard.

Robert Hilliard may be seen in *Captain Paul* throughout the week at the Fourteenth Street Theatre.

This is the last week of Camille d'Arville's engagement in Madeleine at the Bijou.

Aladdin, Jr., is drawing well at the Broadway.

Little Christopher will celebrate its 25th performance on May 6. The performance is livelier than ever in its new home at Palmer's.

Trilby is playing to full houses at the Garden. Frank Mayo is prospering with *Pudd'nhead Wilson* at the Herald Square.

Tony Farrell presents Garry Owen at Jacob's this week.

The Fatal Card is the attraction at the Academy of Music this week.

At the Casino the living bronze statues, Constance and Ida, the equilibrists, and the Brothers Carpos are the leading features in a vaudeville that offer good entertainment.

BROOKLYN THEATRES.

Amphion.—Hamlet.

Alexander Salvini, who made his appearance here last night in *Hamlet*, received a flattering reception from a large and enthusiastic audience. His earnest acting as the Dane drew applause, and he was called upon to respond to curtain calls. Eleanor Moretti did well as Ophelia, and pleased many. William Redmond, William Harris, John A. Lane, Maud Dixon, and Augusta De Forest gave excellent support. *Hamlet* is to be repeated Friday, The Three Guardsmen comes Tuesday, Thursday, and Saturday, Ruy Blas Wednesday and Saturday matinee. Next week, Madame Sans Gêne, English version.

Columbia.—The Old Homestead.

Denman Thompson's *The Old Homestead* began a week's engagement at the Columbia on Monday evening before a large audience. Although Mr. Thompson was not in the cast the play went with all its old time charm. The singing of the double quartette was greatly enjoyed, and they were obliged to respond to repeated encores. Next week, Edward Harrigan will appear in a revival of *The Major*.

Park.—A Milk White Flag.

The second week of *A Milk White Flag* opened to a big house on Monday evening at the Park. The play is likely to repeat its success during the rest of the engagement. Rose Sutherland is making quite a hit with her song, "Baby Isn't

Old Enough to Know." Next week, Augustin Daly's company of Comedians.

Notes.

Cora Van Tassel is at the Star in Tennessee's Pardon.

Joseph Murphy is playing Kerry Gow and Shaun Rhue at the Bijou.

Conroy and Fox in *Hot Tamales* are at the Grand Opera House.

Helene Mora is impersonating Trilby and singing "Ben Bolt" at Hyde and Behman's.

Richard Golden in *Old Jed Prouty* will fill the week at the Empire.

M. B. Leavitt's Spider and Fly appeared at the Gaiety.

A. M. PALMER FIGHTS PIRATES.

A. M. Palmer is indefatigable in his efforts to suppress all would-be pirates of Trilby. On Saturday he obtained from Judge Halett, in the Federal Court, a temporary injunction to restrain the managers of the Denver Lyceum company from producing the piece. Some time ago he secured from Judge Lacombe an injunction restraining W. V. Ranous from presenting his dramatization. Mr. Palmer has also begun proceedings against various parties in Buffalo, Spokane, Sioux City, Davenport, Ia., and St. John, N. B.

An Associated Press despatch from London announces that William Terris has submitted the scenario of his own dramatization to Du Maurier. Paul Potter says that Thomas Terris, son of the English actor, was permitted at his (Terris') own request to witness the rehearsals of the Potter version, and that he suspects it was with the idea of borrowing his views. On Saturday Mr. Palmer cabled to Mr. Du Maurier protesting against his sanctioning Mr. Terris' dramatization.

Judge Lacombe has issued a permanent injunction against further performances of Nellie Ganthony's Trilby monologues.

Rudolph Aronson announced for last evening at the Casino a shadowgraph performance of Trilby, and Mr. Palmer notified him through his attorney that he should enjoin him if he attempted to do so.

\$15,000 MORE FOR A. M. PALMER.

On Saturday A. M. Palmer sold W. A. Brady additional rights to Trilby for the consideration of \$15,000. The rights are for a Summer season of the play, beginning on May 13, at the Tremont Theatre, Boston. The company will be picked from Brady's three Trilby companies, and the cast will include J. M. Colville as Svengali; Sybil Johnston as Trilby; Boyd Putnam as Taffy, and possibly Harry Woodruff as Little Billee. Louise Muldener will play Madame Vinard.

Boston is one of the cities which Palmer reserved for his own company, but the present sale does not affect his rights there after this special Summer season.

TO PLAY FOR CHARITY.

Maida Craigen will present her play, *A Duel in Hearts*, at a benefit for Seton Hospital at Palmer's Theatre on May 23. The benefit is under the patronage of Archbishop Corrigan, the Vanderbilts, and other influential persons.

A Duel in Hearts has not yet been seen in New York, although it was tried with considerable success last season on the road.

A number of well-known professionals will support Miss Craigen.

ELECTRIC SIGNS MUST BE CHANGED.

The Bureau of Incumbrances has notified the managers of the Bijou, Casino, Miner's, Garden, Palmer's, Herald Square, Pastor's and other theatres to remove the electric advertising signs displayed in front of the playhouses outside of the stop line in violation of the city ordinance. The signs will have to be remodelled and rehung to conform to the letter of the law.

Good romantic play, at once.—E. L. Davenport.

GOSSIP.

Julie Mackey and Grace Sherwood will sail for England on May 15, on the *Paris*.

Emile LeCroc made a hit as Theodore de Brissac in *The New Boy*, which closed season at Elizabeth on Saturday.

Robert Mantell will close his season, it is reported, on May 1.

Kate Denin Ryan and Percy Brooke have been re-engaged for next season by W. H. Crane.

Howard Gould has resigned from the Joseph Hawthorn company.

Hattie Delaro Barnes arrived in London on April 15 with a party of pickaninnies for the London music halls.

Our Eldorado, the American rights of which have been signed by a well-known manager, was produced at the New Pavilion Theatre, London, April 15.

The Brownies company closed last Saturday night in Newburg, N. Y.

C. M. Collins has been engaged by Robert Downing for next season.

Wanted, good romantic play.—E. L. Davenport.

PHOTOGRAPHS FOR OUR READERS.

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IN OTHER CITIES.

PROVIDENCE.

That amusing absurdity, entitled *Charley's Aunt*, entertained fair-sized audiences at the Providence Opera House April 22-23. The co. was a good one, and the play should have drawn larger houses. The week of 29 has been given up to the Rhode Island Exchange for women's work, and they are to give the *Speikartenfest*, which will consist of music, numerous dances, etc., participated in by the elite of the city. The production is to be given under the direction of Margaret McLaren Eager, of Newburg, N. Y. Joseph Harworth will open 6 for a week.

Variety ruled at Keith's Opera House 22-23. The programme was good, and enjoyed by good-sized audiences. The bill included Gilbert Sweeney as "The Giddy Girl"; A. O. Duncan, ventriloquist; the Barre Troupe, Parisian Musical Artists, Billy Emerson, in a black-face act; Maggie Cline (who, by the way, has a host of friends here); John C. Rice and Sally Cohen, the Three Judges, acrobats; Burth and Radd, grotesque comedians. The Duetzies 29-4.

The Diamond Breaker, with thrilling situations and startling stage effects, was presented at Trowbridge's Star Theatre 22-23 in a manner that pleased everyone. The leading role of Rexina Alden was effectively impersonated by Etelka Wardell, and the new stock co. gave her good support. Specialties were given during the action of the drama by John and Charles Phillips and Leah Starr. The Police Inspector 29-4.

The Ladies' Club Burlesque co. enjoyed a good week's business at the Westminster 22-23. The programme began with a satire on theatrical life, entitled "Green-Room Gossip," in which nearly every member of the co. participated. Then followed a number of specialties, and the burlesque in Old Kentucky—Rye closed the entertainment. The White Crook 29-4.

J. H. Rhodes, formerly with the Rush City co., was in town early in the week. He is now piloting The Stow-away through one-night stands.

On the opening day of Joseph Murphy's engagement in this city (18) he appeared at his hotel with a string of the finest trout seen in this city in many a day.

Edith Wilson, vocalist and champion lady light-weight boxer of the world, joined the Ladies' Club Big Burlesque co. at Troy, N. Y., 15.

Maggie Cline was the recipient of many baskets of flowers during her engagement at Keith's 22-23.

Keith's Opera House will close season II with A Temperance Town.

Fred Warren, of Oliver Byron's Ups and Downs of Life co., stopped off here 20 en route to New York. Mr. Warren will begin a two-weeks' engagement at Trowbridge's Star Theatre 6, producing The Plunger and Ten Thousand Miles Away. Alice Warren, Florence Stone and J. P. Johnson will be in the cast.

Charles Harringer was in town during the week of 22-23.

The members of the Star Specialty co. had a narrow escape evening of 23. They had given an entertainment in Natick, and were returning to this city in a barge, when at the corner of Bridgman and Cranston Streets an electric car crashed into the team and scattered the occupant's in all directions and completely demolished the wagon. Fortunately no one was seriously hurt, but all were more or less bruised. There were two trick dogs in the wagon and they have not been seen since the collision. The co. included May Handy, Emma Hamer, E. E. Kempton, C. Heaton, Harry Maudford, D. McElroy, Knight and McGrath, Florence Corbin, Joseph Higney, J. H. Callahan, Professor McCordell, and J. F. Greene, the manager.

Genial Charles Collin, the pastebord thrower at the Providence, recently put up a bicycle for raffle, and Gay Nichols, treasurer of the Potter-Bellows co., held the lucky number, 119. The ticket cost him \$1.10, and he received a \$100 bicycle. The wheel was shipped to Mr. Nichols early this week, and we are now looking for records.

The Ladies' Club Burlesque co. will close season at Newark, N. J., June 1.

Theatrical matters have been unusually quiet here the past week.

HOWARD C. RIPLEY.

ST. PAUL.

At the Metropolitan Opera House Gilmore's Band, under the direction of Victor Herbert, gave two concerts April 18-21 to good houses. The concerts were very enjoyable and greatly appreciated by our music-lovers; nearly every number was most heartily enjoyed. Victor Herbert, Louise Natali, Frieda Simonson and Aldin P. Gery admirably rendered a number of solos, eliciting repeated encores. The great favorites of St. Paul music-lovers, The Bostonians, produced the operas Prince Ananias, Robin Hood, Maid of Plymouth 22-23, opening with Prince Ananias to an immense audience. The principals have for years been especial favorites in this city and they could not have wished a more cordial welcome than they received. Jessie Bartlett Davis as Idalia, W. H. MacDonald as Louis Biron, Henry Barabaz as La Fontaine, Eugene Cowles as George Le Grable, George B. Freshington as the King, D. Eloise Morgan as Ninette, Josephine Bartlett as Felicie, Mena Cleary as Mirabel, Joseph Sheehan as Eugene were each in splendid voice and most admirably rendered their respective roles. The chorus is strong and effective. William Morris in The Wandering Jew 28-4.

At Litt's Grand Opera House the Giffen and Neil stock co. presented Nancy and Co. and Little Lord Fauntleroy 21-27 opening to good houses and pleased audiences. Henrietta Crossman was charming as Nancy Brasher. George W. Denham in the role of Ebenezer Griffing does a very clever bit. Charles Kent was excellent as Kiefe O'Kiefe. James Neill as Captain Paul Renner was a forceful impersonation of the role. John B. Maher was decidedly good as young Sykes Stockwell and kept the audience in a merry mood. Kate and Annie Blanche, Fanny L. Bart, Blanche Stoddard, Fred Perry deserve mention. A Bowsy Girl co. 28-4.

A very pleasing and enjoyable event was the performance of Emeralds given at the Metropolitan Opera House 19 by an amateur co. for the benefit of the Free Dispensary. The house was packed by a brilliant and fashionable audience, who thoroughly enjoyed the admirable performance given. In fact it was the most finished piece of amateur acting seen in this city for many years. Much credit is due to Mr. Fred Powers as stage-manager in his artistic arrangement of settings, appointments and scenery. Katherine Jewell Everts as Emeralds evidenced a beautiful conception of the part, and gave an admirable portrayal of the character. Mrs. Fred Powers, Mrs. H. H. Horn, and Margaret Hall were exceptionally good in their respective roles. John D. Miller and George H. Willard were decidedly good in their roles, and each character was well taken. The performance netted \$1,000.

GEORGE H. COLGRAVE.

LOUISVILLE.

The German Opera co., under the leadership of Walter Damrosch, will give two performances, 3, 4 at the Auditorium. The operas to be sung are Die Walküre and Tannhäuser. The advance sale of seats has been very large, and the success of the engagement is already assured. Walter Damrosch is a great favorite in Louisville, having resided here several months with his orchestra the year of the big Exposition.

The County Fair at the Grand Opera House attested its continued popularity in drawing large audiences 22-23. Marie Bates as Aunt Abbie portrayed the familiar character most carefully.

Special Delivery, a melodrama of average merit, is the attraction at the Avenue, commencing 21, lasting throughout the week. Mr. and Mrs. Arthur Lewis play a return Louisville engagement week commencing 20, presenting The Crust of Society.

Eddie Roy in Off the Earth will close the season at Macaulay's.

The Nelson Family at the New Buckingham are giving the usual fine variety performance. Conspicuous in the co. are the Nelsons, La Petite Freddie, Ethel Carter and others.

The season at the Temple Theatre is closed. Emile Bucurier, the manager, has returned from New York, and announces an unusually strong list of attractions for the next season.

The concerts given at Music Hall by Mr. and Mrs. Durward Lely, 18, 19 were liberally patronized. The programme was made up of selections of Scottish songs.

Ex-manager Lewis Haase of Macaulay's left for the East 20. He was entertained at dinner by a number of his Louisville friends on the evening of 19, and was presented with a very handsome locket and watch chain. The occasion was further made notable through the conferring upon the gentleman of the title of "Colonel Haase of Kentucky."

The profession is well represented upon the business force at the Basehall Park, the familiar faces of "Back" Kinney, Pres. Hamilton, Ed. Christian, William Neilhoff

and Dan Green being seen in the box-office and upon the turn-stiles.

Lewis Williams, the Louisville singer who has met with such success in the East, will sing here at an early date as Pythias in the Oratorio of "Damon and Pythias."

Louisville Lodge of Elks announce a performance to be given at Phoenix Hill Park early in the Summer for the benefit of their charity fund. These occasions invariably realize large sums for this worthy object.

Manager James B. Camp of the Grand Opera House has been made Chairman of the Amusement Committee of the G. A. R. Reunion, which will be held here in September, and as a result he is a very busy man.

Max Plöhm is here in advance of Arthur Lewis. He did his first theatrical work here under the late Pat Harris. He is a hustler, and proving a success as a traveling agent in the profession.

Maude Durbin, Otis Skinner's bride, is a near relative of a number of prominent people who reside in this vicinity.

Daniel Quilp, of the Auditorium, is negotiating with Abbey, Schoeffel and Graa for a season of grand opera in the Spring.

CHARLES D. CLARKE.

BALTIMORE.

Joseph Jefferson received an ovation from the large audience made up of lovers of true comedy at Ford's Grand Opera House April 22. Mr. Jefferson was repeatedly called before the curtain, and at the conclusion of the play made a charmingly characteristic speech, in which he said, among other things, that he had no doubt but that many in the audience before him were the children and grandchildren of those whom he had tried to entertain in Baltimore just sixty years ago. Last night the bill was Rip Van Winkle, and the great comedian seemed as vigorous as of yore in the role that he has immortalized. The co. was a very good one and the atmosphere of the old Catskill village was all-pervading and delightful. The cast included Edwin Varrey, Joseph Warren, Joseph Reilly, Walter Howard, Joseph Lagan, Annie Mack Berlin, Baby Parker, Aaron Fowler, Ella Stillman, Ethel Browning, Clarence Handyside, Harry Odlin, Blanche Bender, and Minnie Parker. On Friday night, only time, will be produced. Cricket on the Hearth and Lead Me Five Shillings, on which occasion Minnie Radcliffe plays the leading roles. Wilson Barrett 29-4.

At Harris' Academy of Music Sandow and his Trocadero co. entertained a large audience with a strictly first-class vaudeville performance 22-23. The Jordans were wonderful in their startling trapeze act which is hazardous in the extreme. William Lucier, the champion high kicker; Tom Brown, the whistler; Dunham and Howard, the horizontal bar performers; "Scottie," the calculating dog; Musical Dale; Amann, the impersonator; Billy Van, comedian; together with Sandow and the Jordans made up the performance. Joseph Haworth 29-4.

The Derby Mascot, a melodramatic racing play, was the attraction at Holiday Street Theatre 22-23. Katie Rooney, daughter of the late Pat Rooney, is a member of the co., and in the course of the performance gives some clever imitations and songs of her father's. The New Peck's Bad Boy 29-4.

The French Folly co., with Japanese living pictures, drew well at Kernan's Monumental Theatre. S. T. Jack's Extravaganza co. 29-4.

The famous Nask and Wig Club of the University of Pennsylvania appear at Alhambra's Lyceum Theatre 29. This club has done excellent work here in the past, and its performance was well attended.

Minnie Radcliffe, of the Jefferson co., is quite a bicyclist. She finds the exercise thoroughly conducive to health and strength, as well as affording delightful recreation.

Mrs. Ellen Martin, who has not been very well of late, is spending some time at Atlantic City. Mrs. Martin's friends in the profession are legion, and all will be delighted to know that she is recruiting her health and strength at the seaside.

HAROLD RUTLEDGE.

BUFFALO.

Kate Claxton and Madame Jannaschek in The Two Orphans April 22-24 presented an excellent interpretation of this well-known and popular drama at the Academy of Music. Humanity, a stirring melodrama, 25-27. Trilby 29-4.

Fullerton (Percy), a former Buffalo boy, drew good houses 22-24 at the Star. He does all of the ordinary sleight-of-hand tricks, and introduced many new features. A local production for some of the benevolent institutions entitled Frilby is booked at the Star 25-27. The burlesque of Frilby is booked at the Star 25-27. A. M. Palmer refused to allow the use of the name of hence Frilby. It is supposed to be a brilliant piece of work, the songs are all new, many containing local gags. New versions of popular airs will be introduced which will rival the originals for cleverness. The libretto is the joint work of John B. Olmstead, Frederick Almy, and Walter Carv. Prince Pro Tem 29-4.

The Hustler, at the Lyceum, drew big houses, and possessed many good features in the farce-comedy line. Pinnigan's Ball 29-4.

Gus Hill and his variety co. played to light business at the Court Street Theatre. Litigation still continues at this house. An arrangement was entered into between Manager Robinson that Gus Wegfarth should have charge of the refreshments for the house. Mr. Robinson came to the conclusion that the service of drinks in the house did not encourage business, and endeavored to stop it. Injunctions have been lying fast and furious. At the present writing Mr. Wegfarth continues dispensing beverages to the patrons. Hopkins' Trans-Oceanics 29-4.

At Shea's Music Hall, Manager Shea continues to furnish first-class variety entertainment that crowds the house nightly. Valeria remains and is a great favorite. Mignonne, a new dancer, is a clever artist. Marie Rogers is singing popular ballads of the sentimental sort.

BEST HART.

ATLANTA.

The Campobello grand opera season opened brilliantly at the Grand on April 22 to an audience of unusually large proportions. The bill was Carmen, and the production was amply staged and finely presented. Nice Morenska made a pronounced success as Carmen. Christine Schultze as Michela was pleasing and won her audience. Agostino Montegriffo, who has not been seen here since Emma Abbott's last visit, made an excellent Don Jose. Enrico Campobello as Escamillo, John Reed, Signor Bardini, Frank Valera, and Ethel Allen made hits in their respective roles. Mile. Modena appeared as Frasquita and Mile. M. Wiseman as Mercedes. Signor Gora, the director, furnished the best music ever heard in the Grand by an orchestra, and all in all there were many evidences of enthusiasm as well as flowers for the principals.

Sonsa's Band concentrated at the Grand 19, 20 and 21. The attendance was large and the engagement a profitable one. Sonsa returns during the Cotton States and International Exposition, as does Innes and Gilmore.

Denver Ed. Smith and Dan Daly appeared at the Marietta Street Theatre 20 to a fair-sized audience. Vaudeville and boxing formed the entertainment.

Madame Réjane and co. en route to the Crescent City, passed through Atlanta and tarried here several hours. Mrs. Littleton, of San Francisco, has been successful in her application for an engagement at the Grand. An elaborate historical spectacle, entitled Fernando de Soto, will be produced on a magnificent scale. The building and the production are to cost \$100,000. The scheme now awaits the ratification of the Executive Board, and upon their favorable action work on the building will be commenced as soon as a location is chosen. The theatre will remain standing after the close of the Exposition. Mrs. Littleton has organized a co. with \$75,000 of New York capital and \$25,000 of local capital.

A. P. FOWLER.

MILWAUKEE.

The Bostonians at the Davidson April 18-20 did not receive the patronage the merit of their productions deserve. Mena Barabaz and MacDonald and Jessie Bartlett Davis were in good voice, and received hearty applause. Prince Ananias, Robin Hood, and The Maid of Plymouth comprised the repertoire. James A. Herne's beautiful play, Shore Acres, began a week's engagement 22 before a large and enthusiastic audience, and the week promises to be a very successful one.

Mr. Herne's portrayal of the character of Nathaniel Berry is a most enjoyable treat, and deserving of unqualified praise. His facial expression is wonderful, and his attention to every detail so marked that it would be difficult to criticize any part of his work. This is equally true of the majority of the cast.

Gilmore's Band is to appear at the Academy 23. The Bowsy Girl did not draw very well at the first performance 21 at the Bijou, but later in the week a marked improvement was noticeable.

The Hagenbeck Trained Animals have attracted

large audiences at the Exposition during the past week, and there is every indication of a continuation of good business for the rest of the engagement, which closes 27.

Last week closed the People's for the season. Manager Dean, of the Davidson, is alive to all the possibilities in the business, and never allows the clover to grow under his feet. In bringing the Hagenbeck show to the Exposition he had many difficulties to surmount, and I congratulate him on the success of the venture.

E. T. McDONALD.

DETROIT.

Nat Goodwin's engagement at the Detroit Opera House April 18-20 was a success. He gave four performances, including a Saturday matinee, and presented A Gilded Fool, a Gold Mine, Lead Me Five Shillings, and David Garrick, the latter two plays constituting the delightful programme offered Saturday night. The co., supporting him is an excellent one, and clever work is done by Minnie Dupree, Estelle Mortimer, Blanche Walsh, Ethel Windsor, Clarence E. Holt, R. G. Wilson, Arthur Hoops, William Ingersoll, Louis Barrett, and Louis Payne.

Following Nat Goodwin at the Detroit Opera House came A Texas Steer, which opened Monday evening for a week's engagement. The next announcement for the Detroit is Marie James May 2-4. She will be seen in Delmonico's at 515.

An entertainment called Phantasma was on the first part of this week at the Lyceum. It was given up for the benefit of the newboys of Detroit, and was under the direction of John W. Sherman. The tableaux presented were beautiful, and considering the fact that all the participants were amateurs, the entertainment furnished was really remarkable.

The only other attraction offered at the Lyceum this week is a concert to be given by Gilmore's Band Friday evening, 28.

An event purely local, but successful and brilliant enough to interest outsiders, took place at the Lyceum the preceding week, 18-20, on which dates an opera called A Belle Isle Romance was presented by the Detroit Boat Club, one of our representative organizations. As the name would indicate, the scene of the opera was laid in our park, Belle Isle, and in the three acts the scenery shown was realistic and beautiful in the extreme. The staging was really magnificent, and the costumes equally so. The libretto of the opera was bright and clever, and was the work of William Howard Aubrey, of this city. The music was of the catchy order, and was written by John Edwin Pancher. The chorus was excellently trained, and the principals well chosen and fully adequate to their allotted parts. Our society turned out en masse, and the opera was enthusiastically received. Altogether it was an event of importance, and a complete success peculiarly as well as socially.

Murray and Mack in Finnegan's Hall played all the week at Whitney's Grand. They opened on 21. Byrne Brothers' 8 Bells 29-4.

At Campbell's Empire 21-27 The Two Johns. The Fast Mail 29-4.

KIMBALL.

JERSEY CITY.

E. H. Sothern opened at the Academy of Music April 22 in A Way to Win a Woman. Captain Lettarblair and Lord Chumley were also presented during the week. All the plays were handsomely mounted. Business was good, and Mr. Sothern will be welcomed back again in the same repertoire. Humanity 29-4; Aunt Bridget 6-13.

The bill at the Bco Ton Theatre 22-23 included Charles Harris and Nellie Walters, McCall and Daniels, Carrie and Florence Weston, Ralph Post and Essie Clinton, the Belle Sisters, Foreman and West, Scotland, Prince Flotow, Leslie and Curdy, Rita Durand, Conner and Gilson, Frank Clayton and Mattie Lockett. Business good.

Walter Greene, of this city, joined Milton Nobles' From Sire to Son co. 22.

Edward Gorman, late of Edward Harrigan's co., joins Denman Thompson's Old Homestead co. 29, opening in Brooklyn, N. Y.

The Schubert Glee Club gave the last of the series of their concerts at the Tabernacle 23 to a large house. Carlotta Maconda was the soprano; Carl E. Duff, baritone; Eugene Rose, flutist, and the Beethoven String Quartette. The Till Family entertained a large house here 24.

A number of theatre parties were at the Academy of Music during E. H. Sothern's engagement 22-25. Kittis Nelson, of the George Dixon co., writes that the co. closes season May 11.

The Palma Club gave another delightful "stag" 19, and had as entertainers Ella Haring, James Gray, Mollie Killenbeck, Gracey and Reynolds, Gilbert Sarony, May Newton, Fields and Lewis, and Cushman and Holcomb.

Jersey City Lodge of Elks will commence extensive alterations in their quarters 1. The lodge room will be thoroughly overhauled. The club room will be extended twenty feet, making the length of the room eighty feet, and the furnishing committee have carte blanche in the way of new fixtures. From three to seven new members are being added at every meeting. Val Kennedy, business representative of Sothern's co., is a Jersey City boy, and met many friends during his stay with us 22-25.

Ramsey Morris has been a frequent visitor at the Academy of Music lately.

WALTER C. SMITH.

KANSAS CITY.

The New Boy was presented here for the first time April 22-24 at the Coates and was heartily enjoyed but did not draw at all as well as it was expected to. James T. Powers was very clever in the title-role, and R. F. Cotton, Forrest Robinson, Hope Booth and others formed an excellent support. Della Fox 25-27; Kellar 30-4.

Hanon's Superba received a finer presentation here 21-27 than ever before, with a multitude of clever mechanical tricks, and the Strode Brothers and a good co. The attendance was good. Lillian Lewis in Cleopatra 29-4.

Men and Women returned to the Ninth Street Opera House and pleased fair audiences 21-27. Bernice Wheeler and Louis Mabb improved the former excellent impression made here of their acting.

Lilly Clay's Colonial Gaiety co. presented a good performance under the direction of one of the younger Kiralfys at the Gillis to fair-sized audiences 21-27.

Damrosch German Opera co. comes to the Auditorium 29-4.

Frederick Bund closed with Marie Jansen co. here 20 and started for Washington where he will head a stock co. this Summer. Clarence Heritage took his place and was in turn replaced by Ramsey Morris.

FRANK B. WILCOX.

MINNEAPOLIS.

At the Grand Opera House Della Fox and a capable co. gave The Little Trooper April 18-20 to fair business, and made a good impression. William Morris presented The Wandering Jew for the first time in this city 22 to a fair-sized audience. In the part of Dagobert Mr. Morris has many opportunities to display his ability, and he makes the most of them. He is a great favorite here. His support was very good. Frances Gaunt and Frank Opperman deserve special mention for excellent work in their respective roles. The Bostonians 29-4.

At the Bijou Opera House Morrison's Faust opened a week's engagement 21 to good houses, and was very cordially received. Rosabel Morrison as Marguerite made a decided hit. The parts throughout were well taken. The Broken scene was an exceptionally strong feature. Giffen-Neill stock co. in Nancy and co. 29-4.

The Street Railway Co. are making preparations for an active Summer season at the Lake Harriet Pavilion. A number of strong attractions have already been engaged.

Mr. and Mrs. Sol Smith Russell will leave for Europe early in May, to be absent some time.

F. C. CAMPBELL.

CHARLESTON.

Mabel Paige opened an engagement for a week at the Academy of Music April 22 to S. R. O. As the co. have an extensive repertoire, they are drawing well at popular prices.

Sterling Coyne's Everybody's Friend was creditably performed at the Academy 19, 20 by local amateurs. E. P. Guerard, formerly correspondent of THE MIRROR here, made a hit in the role of Major Wellington De Boots.

The following amateur engagements have been made at the Academy: Living Whist 18; Kathleen Mavourneen 2; Wade Hampton 18; before Confederate societies, 14; Excelsior Glee Club 15.

The Campobello Opera co. will open an engagement for two weeks of grand opera 20. The initial opera will probably be Carmen.

Manager Will T. Keogh, proprietor of the Academy

of Music, is expected here about the middle of May. It is rumored that the house is to be renovated before the opening of another season.

R. M. SOLOMONS.

OMAHA.

The engagement of the Theodore Thomas Orchestra, under the auspices of and assisted by the Omaha Apollo Club, April 19, 20 at Boyd's Theatre was a musical treat that was thoroughly appreciated by a series of large and cultured audiences. The programme was well selected and each number enthusiastically received. The Della Fox Comic Opera co. in The Little Trooper received a hearty welcome 21-23, and the work of Paul Arthur, Jefferson D'Angelo and Villa Knox was particularly satisfactory. The chorus was large and well trained, and the costumes and settings appropriate. Effie Ellsler last half of week ending 27. The Lilliputians 1-4; Lillian Lewis 12; Sonsa's Band 14.

Della Fox is a bicycle devotee and was seen each day spinning along our asphalt pavements in bloomer costume.

J. R. R.

NEW ORLEANS.

Madame Réjane and her co. of French comedians played a very successful week at the Grand Opera House, presenting Madame Sans Gêne, Ma Cousine, Sapho, Divorcée, and La Main de Pompée.

Sonsa's Band was at the Academy of Music last week and played to good houses.

Lewis Morrison rested here for a week and enjoyed the great French comedienne's playing. His co. is on the road. He will resume his acting next week, opening Henry Greenwall's new theatre in Atlanta, Ga.

Last week practically closed the amusement season in this city.

Manager W. H. Rowles and his assistant, Thomas C. Campbell, of the Academy of Music, and St. Charles Theatre, will leave next week for New York. They have given great satisfaction to the public here, who are glad to know they will return next season.

L. C. Q.

INDIANAPOLIS.

At the Grand Opera House Sowing the Wind opened to good business April 22. Nat Goodwin 25-27; Shore Acres (return engagement) 1-4.

The Boy Tramp, with Madame Neville and her son Augustin in the leading roles, did a good business at the Park Theatre 22-24. The Smugglers 29-4; The Train Wreckers 2-4.

At English's Opera House Franklin Stewart Temple the magnetic boy phenomenon, appeared 22, 23.

Heuck and Fennessy's Empire Theatre is closed.

G. A. RECKER.

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CORRESPONDENCE.

ALABAMA.

ANNISTON.—Noble Street Theatre (R. St. John, manager): The regular season closed. Items: A concert was given by local talent for the benefit of the Hospital fund of St. Michael's Church to a small house owing to stormy weather. About five hundred tickets had been sold for the concert, and as so few were able to attend the managers decided to repeat it 21. The concert, as a whole, was very fine, and the singing of Miss Nellie Knight and Mrs. James Keith, Jr., and the violin playing of Miss Lillie McMillan and Mr. J. W. Jones deserve mention. The Alabama Minstrels, local, 19 for the benefit of the Parsonage fund of the Baptist church, was very creditable and had an audience of about eight hundred.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): Baldwin-Rogers co. appeared April 19. Items:—Montgomery Theatre (S. E. Hirscher and Brothers, managers): Sousa's Band 24; S. R. O. Lewis Morrison's co., Edward Elmer in the title-role, presented Faust to a well-pleased audience 25. A dramatic entertainment, complimentary to District Grand Lodge No. 7, I. O. B., under the auspices of Annapolis and Alabama lodges of this city, was given at Montgomery Theatre to a crowded house 22. Poor Goldsmith, a comedy in one act, by Rollin Cutter, published in the Christmas number of THE MIRROR, was produced, and received a very creditable presentation. Misses Mamie Griel and Rosa Kohn, Messrs. Charles Louis and Godfrey Goldman deserve especial mention.

SELMA.—Academy of Music (Ben F. Toler, manager): Andrews' Opera co. to excellent business week ending April 20, giving general satisfaction. Lewis Morrison's Faust 24, after which the house will close for the season.

ARKANSAS.

HOT SPRINGS.—Opera House (J. W. Van Vleet, manager): All quarantines are now raised, and not a case of small-pox is in this city. Cos. would do well to fill the remaining dates of the season, as the theatre-going people are hungry for amusement. Texas, or the Siege of the Alamo, by Richard Sutton's co., April 24; Unknown, by the same co., 25; Ezra Kendall 19; Otto Krause 19-20.

LITTLE ROCK.—Capital Theatre (Walker and Ragby, lessees; G. B. Nichols, manager): Grau Opera co. opened for a week's engagement April 22 in repertoire at popular prices. Opening night, Boccaccio; good performance to a big house. Items: Manager Nichols will take his benefit 8, the attraction being Ezra Kendall in A Pair of Kicks.

NEWPORT.—Opera House (Bernstein and Beal, managers): General J. B. Gordon lectured on "The Last Days of the Confederacy" to a big house April 18.

CALIFORNIA.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): The Girl I Left Behind Me co. closed a most successful engagement of five nights April 20. Emily Banker in Our Flat plays a return date 21-24. BURBANK Theatre (Fred A. Cooper, manager): An elaborate production of The Field of Honor drew large houses week ending 20. Prince and Pauper 21. ORPHEUM (Joseph Petrich, manager): Two performances daily were given during La Fiesta week ending 20, business large. Items: George Wagner, the director-general of the San Francisco Orpheum Circuit, was in town during La Fiesta week giving his personal attention to the double programme at his house. The well-known manager, Jacob Gottlieb, is down from the Bay City for a little of our celebrated ozone.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Emily Banker in Our Flat played a large audience April 15.

SAN BERNARDINO.—City Pavilion (City Trustees, managers): The Parada, an entertainment by the women of the Associated Charities, will be given 9 for the benefit of the Orphans' Home. The proposition of refitting the Pavilion so as to accommodate all large attractions is being agitated. Opera House (Martha L. Kiplinger, manager): House dark 15-20.

CONNECTICUT.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): A very good minstrel performance by the Catholic Club April 19 was greeted by an overflowing house. The afterpiece, an amusing burlesque of East Lynne by Bruce Edwards, of the Post, made a great hit. 1892 repeated its former success, and packed the house 19. In Old Kentucky, the three cos. consolidated in one, proved a drawing card 20. Charles's Aunt amused a large audience 23. Ward and Vokes 24; Cotton King 25; Primrose and West's Minstrels 26; Cora Van Tassel 27. Items: Lon Stevens, of this city, has signed with Brady's Southern Trolley co.—Lew Dockstader is considering an offer from Keith to play a season of fifty weeks on his circuit.—Frank Dayton, of this city, having closed with the Derby Winner, has signed with Captain Paul—Leader Sedgwick, of Proctor's, who has brought the orchestra of that theatre to a higher standard than it has ever attained before, has composed a "Tribute March," which is destined to become as popular as the novel of that name. There is a very fine orchestra arrangement of the piece.

Another new theatre rumor is added to the list, making five in all. Manager Proctor is announced as contemplating the erection of a theatre if some of the other schemes do not materialize soon. Meanwhile an anxious public are awaiting prayerfully for a playhouse that will appear more substantial than in print.

STAMFORD.—Town Hall: Mascot, by local talent, for the benefit of Minor Post G. A. R., April 17-19 to good attendance. Hi Henry's Minstrels 24; large house; performance fair. GRAND OPERA HOUSE: Dark 22-25.

WATERBURY.—Jacques Opera House (Jean Jacques, manager): Joseph Murphy in Kerry Goss played a large audience April 17. The Brooks Comedy co., under the management of Robert Morris, played a three-night engagement 18-20. They appeared in Dakota Divorce School and Mulcahy's Masquerade; business fair. In Old Kentucky returned on 22; crowded house. Tony Pastor, with his vaudeville co., filled the theatre 23. PARLOR OPERA HOUSE: Dark. Items: Charles Hamilton, late of the Grand Opera House, Wilkes-Barre, Pa., has been engaged by Manager Jacques to take care of the stage at the Opera House.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): The Kermis entertainments April 18-20, by local dancers, drew crowded houses nightly. Sport McAllister 25; fair house. The Human Race 26; The Stowaways 29.

NORWICH.—Broadway Theatre (E. L. Dennis, manager): Aristocracy was presented to a good-sized house April 17. The co., led by Forrest Robinson, was a capable one, and the effective scenes of the play were well handled. The Cotton King 22; fair house. Co. and scenery excellent. Charles's Aunt 25; Edward Harrigan in The Major 1. BARED OPERA HOUSE (A. H. Harris, manager): House dark 22-26; Orpheum Club (local orchestra) Concert 27.

NEW HAVEN.—Hyverson Theatre (G. B. Bunnell, manager): E. E. Rice's 1892 did a large business April 20. The cast remains the same as upon former visits. House was dark 16-19. Columbia College Students presented The Belle's Stratagem 20 for the benefit of the Yale Infirmary, to a crowded house. House dark 23. Tony Pastor's comb. 24. GRAND OPERA HOUSE (G. B. Bunnell, manager): A. V. Pearson's Land of the Midnight Sun 18-20 drew good-sized and satisfied audiences. Bobby Gaylor in Sport McAllister 22-24; fair house on their opening night. Performance good. Ward and Vokes 25-27.

NEW LONDON.—Lucrum Theatre (Ira W. Jackson, manager): Charles's Aunt April 21 delighted a large audience. Ullie Akerstrom 25-27. GAIETY OPERA HOUSE (Ira W. Jackson, manager): The Casino Girls 19; fair-sized audience. House dark 22-25.

WINSTED.—Opera House (J. E. Spaulding, manager): Russell Theatre co. opened April 22 for a week to a large house. Grand Fair and Exhibit 29-2 for the benefit of the Winsted Ball Club, the State of Connecticut's champions of '94. Ullie Akerstrom 3.

NEW BRITAIN.—Ruswin Lucrum (Gilbert and Lynch, managers): 1892 played to a big house April 19, and gave the same finished performance as usual. The Cotton King 23; big business. Charles's Aunt 26. Manola-Mason co. 30. OPERA HOUSE: This house is again without a manager. J. W. Ringrose having made arrangements with the owners and be released from the remaining two years of his contract. Mr. Ringrose made every effort to make the house a success at popular prices, but has been obliged to give it up.

DERBY.—Sterling Opera House (J. L. Ungerer, manager): The Human Race to fair business April 23. Rip Van Winkle 3; Black Crook 11.

COLORADO.

LEADVILLE.—Winston Opera House (A. S. Weston, manager): Home talent produced The Limerick Boy, followed by an Irish concert to a crowded house and well-pleased audience April 15.

GRAND JUNCTION.—Parker Opera House (Edwin A. Haskell, manager): Remenyi Concert co. April 16; good business; performance excellent. Pat Rooney co. 27; Emily Banker in Our Flat 3; Effie Ellsler 11.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): University of Michigan (Ann Arbor) Glee and Banjo Club gave a concert to a large and appreciative audience April 19. Every one well pleased.

ASPEN.—Whitely Grand Opera House (J. F. Ryan, manager): Home talent presented The Black Diamond to a fair-sized and pleased audience April 16. Coming: The Cyclone Specialty co. at the Tivoli Theatre 22, and Effie Ellsler in Doris 19.

GREELEY.—Greely Opera House (W. A. Heaton, manager): Richards and Pringle's Georgia Minstrels April 17; good house. Remenyi 25.

PUEBLO.—Grand Opera House (S. N. Nye, manager): University of Michigan Glee and Banjo Clubs April 9; crowded house. The co. is composed of forty students from Ann Arbor College. The Opera House was beautifully decorated in blue and yellow, and the "boys" were cordially received. COLUMBIA THEATRE (Simpson and Lewis, managers): June 15-21; good business. Remenyi 27; Emily Banker 4; Effie Ellsler 7, 8; Russell's Comedians 17.

DELAWARE.

WILMINGTON.—Grand Opera House (W. W. Williamson, manager): Charles's Aunt April 17; big house. Willie Collier presented Who is Jones? 19; excellent performance; large audience. Manola-Mason 25; Seabrooke Opera co. 2; De Wolf Hopper 17. Items: The season will close 17 with Dr. Syntax, which will also be the occasion of Manager Williamson's benefit.

FLORIDA.

KEY WEST.—San Carlos Opera House (O. Charles Ball, manager): Local Dramatic co. April 18; good business; performance satisfactory. Coral Dramatic co. booked for 29. The season has closed, but this is the best time here for attractions. ODD FELLOWS' Opera House (Julius Otto, manager): Season closed. Items: General Abe Sawyer, a native of Key West, Fla., is the smallest living intelligent man in the United States. He is forty-one inches tall, weighs twenty-nine pounds and is thirty-two years old. He will start on a lecturing tour through Florida on 24.

PENSACOLA.—Opera House (J. M. Coe, manager): Lewis Morrison in Faust April 23.

GEORGIA.

ROME.—Nevin's Opera House (James B. Nevin, manager): House dark 14-20; Morrison's Faust 27.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Lillian Lewis in Cleopatra drew a large and appreciative audience April 16. Kellar the magician appeared 19. The S. R. O. sign was hung out before 7 o'clock. It was one of the most pleasing entertainments given here this season. Kellar is always a welcome visitor to Peoria. Stetson's U. T. C. played to packed houses afternoon and evening of 20 and gave satisfaction. THUR. TACKERBELL (Ira H. Wiley, manager): Bartholomew's Equine Paradox 22-27.

PANA.—Hayward's Opera House (Lon Roley, manager): House dark April 15-27. Items: Work was commenced on the new Grand Opera House on the morning of 15. The building is to be completed by Aug. 25, and is to cost \$25,000 with seating capacity of 1,000. The theatre is to be on the ground floor, heated with steam, lighted by electricity, and will be provided with all modern improvements including stage 36 by 60 and 20-foot opening, 19 feet to grooves, ten dressing-rooms, four boxes, dress circle, family circle and gallery.

ROCKFORD.—Opera House (C. C. Jones, manager): The Flints amused a large house April 15-20. Receipts, \$1,300. James A. Herne's Shore Acres was presented by a capable co. to a good house 22. Ward-James 4.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Lillian Lewis in Cleopatra April 17 to a small house. Kellar pleased a fair-sized audience 18. Bartholomew's Equine Paradox 5-7.

JACKSONVILLE.—Grand Opera House (Tindale, Brown and Co., managers): James O'Neill in Monte Cristo to paying business April 15. Maud Atkinson in repertoire 18-21 at popular prices to good business. Hannibal A. Williams, the Shaw TACKERBELL (Ira H. Wiley, manager): Bartholomew's Equine Paradox 22-27.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Stetson's U. T. C. co. April 18; James O'Neill 19; Shenandoah 20; Lilliputians in Humpty Dumpty 23; all to good business. Marie James 25; The Burglar 27; A Ragsdale Check 3; Della Fox Opera co. 10.

QUINCY.—Empire Theatre (H. Charles, manager): James O'Neill appeared as Virginus April 16 to good business. One of the best performances of the season. Marie Wainwright 18 in Daughters of Eve pleased a large and fashionable audience. Lillian Lewis in Cleopatra 19; good business. The Burglar 21.

VIRGINIA.—Opera House (John Gore, manager): House dark April 15-20.

MT. STERLING.—Opera House (J. M. Murphy, manager): House dark week of April 22-27. Weston's Comedians 24-4.

CLINTON.—Ronnick Opera House (John B. Arthurs, manager): Dark April 16-21.

DIKON.—Opera House (F. A. Truman, manager): House dark April 14-20. Chicago Dramatic co. 22-27.

STERLING.—Academy of Music (Fred. Hemstead, manager): Madge Tucker co. week of April 15-20 to fair business.

LEWISTOWN.—Bradley's Opera House (Henry Beale, manager): Stetson's U. T. C. co. April 17; Major Littlefield's Museum 18-20; good business. Items: George Locke and wife, of Rice's 1892 co., spent the last week with Mr. and Mrs. Charles Doty of this city.

STREATOR.—Plum Opera House (J. E. Williams, manager): The Holden Comedy co. week of April 15-20 in repertoire; good business.

DANVILLE.—Grand Opera House (A. W. Heiny, manager): Lillian Lewis in Cleopatra April 15; good business. Items: Frederic Murphy, late with Julia Marlowe, and Marie Murphy with a supporting co. will open a short season's engagement here 26 in Pygmalion and Galatea. ARKANA: La Pearl's Circus, which has been wintering here, opened the season 20 to immense business.

DECATUR.—Grand Opera House (F. W. Haines, manager): Rice's Surprise Party in 1892 April 17; S. R. O. James O'Neill in Monte Cristo 20; good house. Mr. and Mrs. Robert Wayne 22-27; Bartholomew's Equines 2-4; The Flints 13-18.

AURORA.—Evans' Opera House (J. H. Plain, acting manager): 9 Bells April 27 were appreciated by a large house. Stetson's U. T. C. 27.

PRINCETON.—Apollo Opera House (C. Cushing, manager): Band Concert, local, April 13; fair house. Maloney's Wedding 11.

SPRINGFIELD.—Chatterton's Opera House (R. L. Chatterton, manager): Lillian Lewis April 16; fair business. The audience was well pleased. Kellar 20; large and enthusiastic audiences. The Holden Comedy co. opened a week's engagement 22 to S. R. O., playing at popular prices. Ex-Governor "Bob" Taylor, lecture: Hanlon's Superbia 3, 4; Mr. and Mrs. Robert Wayne 6-12; Della Fox 13.

ELGIN.—Du Bois Opera House (Fred. W. Jencks, manager): Childs and Sterrick, Home Minstrels, to good business April 18-20. Herbert L. Flint the hypnotist opened 22 for a week to good business.

LA SALLE.—Zimmermann Opera House (E. C. Zimmermann, manager): Ollie Torbett Concert co. April 17; light house. Stetson's U. T. C. 21.

CHAMPAIGN.—Walker Opera House (J. W. Muliken, manager): A Rabbit's Foot, given by Athletic Association of University of Illinois April 19, was not well attended. John I. Ingalls lecture on "Problems of the Twentieth Century" drew a fair house 22. Maud Atkinson 13-18.

EAST ST. LOUIS.—McCasland's Opera House (J. W. Reed, manager): Augustus Thomas' The Burglar was presented by a competent co. April 21 to a large audience. Eugene Moore sustained the trying role of

William Lewis (the burglar) admirably throughout. Mrs. Anna Boyle Moore and Little Gertie Carlisle deserve special mention for their meritorious work. Clint C. Corbett who played to a 600 house earlier in the season will play a return date 5.—Professor Lee, the hypnotist, who was underlined at Music Hall for 29 has canceled his date.—A prominent citizen of this city is talking of establishing a Summer theatre in one of our suburbs.—Manager Moore of The Burglar co. informs your correspondent that their business has been uniformly good all the season and that the co. is booked solid up to Aug. 7. The week of 14 was the banner week of the season for local concerns. There were three at McCasland's and three at Music Hall. One of the latter was a testimonial benefit for Manager Lehman. It was well attended.—Local aspirants to histrionic honors are rehearsing The Mountain Wail, which they will present 19.

MOLINE.—Auditorium Opera House (Woodyatt and Cumpson, managers): Swan from Sweden co. April 18-20; fair business.

PEKIN.—Turner Opera House (Phil Becker, manager): Gehrig's Seventh Regiment Band Concert April 21; large and well-pleased audience. Robinson's Comic Opera co. in repertoire opened to good business 22.

INDIANA.

ROCKVILLE.—Opera House (D. Strouse and W. White, managers): Si Plunkard April 23; big house; general satisfaction. House dark 24-27. CARLISLE HALL (D. Carlisle, manager): Dark 22-27. Items: Ida Nicolai and George Collins, late of Sam T. Jack's theatre, have joined the Si Plunkard co.—Fed Cretion, character impersonator, has closed with The Old Homestead to join J. C. Lewis' Si Plunkard.—The J. C. Lewis' Si Plunkard co. is now in its ninety-seventh consecutive week, and will continue to stay until the middle of June, when the entire co. will go to Mt. Clemens, Mich., where they will open the season July 5. Mr. Lewis is now engaging talent, and next season will play a strong attraction.—La Petite Freddie took a leave of absence to fill a week's engagement for which he had previously contracted for at Louisville. He joins the co. again at Van Wert, O., April 29.

VINCENNES.—Green's Opera House (C. G. McCord, manager): C. N. Cheever, a local hypnotist, made his first public appearance April 19. He has mastered the art thoroughly, giving difficult and satisfactory tests. The Peter Maher Specialty co. gave a satisfactory performance to a fair house 22.

NEW ALBANY.—Opera House (J. D. Cline, manager): True Irish Hearts was presented April 17 to a small but well-pleased audience. The co. is very clever, and gave a fairly good performance. E. W. Rowland and Ed. Brennan were very effective in their respective roles. W. J. Cale made a decided hit as Paddy the Tinker. Duell's Equine and Canine Paradox 27. Items: Ed. Cline, door-keeper of this house, left last week to join the Omaha Baseball Club, which he will play first base. Mr. Cline was formerly an umpire in the Western League.—J. S. Ryan, of Chicago, is in the city, and will do the advance work for Duell's Equine and Canine Paradox, which opens its season here 27.

LOGANSPORT.—Dolan's Opera House (S. B. Patterson, manager): Rheia, supported by W. S. Hart and a good co., in The New Magdalen April 16, pleased a fair house. Logansport Military Band Concert 18; fair house. Charles Frohman's co. in The Girl I Left Behind Me 22; excellent performance to a large and delighted audience. Eddie Foy in Off the Earth 4; Young Mrs. Winthrop; Marie Wainwright's Little Tricotee 11; Elsie benefit 23; Stuart Robinson in The Henrietta 31. Richard C. Bennett, of the Charles's Aunt co., is visiting his home in this city.

CONNEYSVILLE.—Andrie Theatre (D. W. Andre, manager): House dark week of April 22. Due: May Smith Robbins in Little Tricotee 30. Stock, magician, 1, 2. Items: Conney Bowers, agent for Stock, the magician, and E. K. Rickaby, agent for Little Tricotee, were here 23, representing their respective attractions.

PERU.—Emrick's Opera House (S. B. Patterson, manager): The Girl I Left Behind Me April 20; fair business. Frederic and Marie Murphy 29 in Pygmalion and Galatea; good advance sale.

LAFAYETTE.—Opera House (F. E. D. McGinley, manager): Bartholomew's Equine Paradox April 18-20; good business. The Girl I Left Behind Me 23; fair business. Si Plunkard 25; Uncle Tom's Cabin 27.

ELWOOD.—Opera House (W. F. Van Arsdale, manager): Rheia, supported by W. S. Hart and a capable co., presented The New Magdalen to a small but very appreciative audience April 18. Augustin Neuville in The Boy Trump 20; fair house. Items: The Academy of Music opens 22 as a vaudeville house under the management of John E. Carroll.

TERRE HAUTE.—Navlon's Opera House (Robert L. Hayman, manager): 1892 played a second engagement April 18 to a large and well-pleased audience. J. C. Lewis and co. in Si Plunkard 22 to a good house. The Peter Maher Athletic and Specialty co. to light business 23.

WABASH.—Harter's Opera House (Harter Brothers, managers): Charles's Aunt to big business April 18.

EVANSVILLE.—Grand (King Cobbs, manager): Archie Boyd in The Country Squire April 18; good house. Eddie Foy in Off the Earth 2. Phyllis (T. J. Groves, manager): Prof. Sylvan A. Lee, the hypnotist, has been playing a two-weeks' engagement 8-21, inclusive, to crowded houses. The Inside Track 30; Augustin Neuville in The Boy Trump 5.

WASHINGTON.—Opera House (Hortall Brothers, managers): Beach and Bowers' Minstrels April 19; good performance to a good house. Archie Boyd in The Country Squire 19; excellent performance to a small house. Marble Heart (local), benefit of Y. M. C., under the direction of Will T. Mahan; excellent performance to a large audience. Will T. Mahan and Claude McMahon deserve special mention. The Boy Trump 4.

RICHMOND.—Grand Opera House (Frank McGibney, manager): 1892 April 19 to large business; performance good. The Girl I Left Behind Me 26. PHILLIPS' Opera House (J. H. Dobbin, manager): A Ragsdale Check 19; fair business. Peter Maher's Athletic and Specialty co. 25.

FORT WAYNE.—Masonic Temple (Studer and Smith, managers): Sowing the Wind pleased an exceedingly large and fashionable audience April 17; excellent co. Davis' U. T. C. to good business, matinee and evening 20. Della Fox in Wang 15; Thatcher's Minstrels 4; Robinson Opera co. 6-11; Kellar 23.

MUNCIE.—Wynor's Grand Opera House (H. R. Wynor, manager): Huntley-Bixby co. April 15-20 in repertoire.

SEYMOUR.—Opera House (F. O. Cox, manager): The Country Squire April 20; poor house; good performance. Boy Trump 4.

SOUTH BEND.—Olive Opera House (J. and J. D. Oliver, managers): Sowing the Wind was presented April 20 to S. R. O., and gave universal satisfaction. J. H. Gilmour was suffering from a severe cold, and could hardly talk. Shore Acres 29 will close the season at this house. Good's Opera House (J. B. Toms, manager): Mr. and Mrs. Wilson Day's repertoire co. 22-27 to good business.

ELKHART.—Bucklen Opera House (David Carpenter, manager): Charles Frohman's co. in The Girl I Left Behind Me pleased a good house April 19. Shore Acres, under the management of H. C. Miner, did a fair business 23.

IOWA.

DES MOINES.—Foster's Opera House (William Foster, manager): Shenandoah to good business April 18; very satisfactory performance. The Chicago Orchestra, under the management of Mrs. Anna Miller and Mrs. Maud Wood Hoyer pleased a good house 22; receipts, \$329. Marie James 23; Ann Artoe Glee Club 24; Lilliputians 26, 27; Della Fox 7. GRAND OPERA HOUSE (William Foster, manager): The Bixby-Gibson stock co. closed the first week of their six weeks' engagement to good business 20. They opened the week of 22-27 with Uncle Josh, and made a decided hit, which play will be followed by U. T. C. Pete Baker to fair business 19. Items: E. H. Macoy, of the Turkish Bath, returned home from Louisville, where the co. closed 15. Mr. Macoy reports a very successful season of thirty-four weeks.—Edwin Rostele and co. spent the day in the city 21.

INDEPENDENCE.—Grosby Opera House (R. M. Campbell, manager): Dark April 20-25. KING'S Opera House (C. L. King, manager): Dark 20-28.

DAVENPORT.—Burtin Opera House (Charles T. Kindt, manager): Robinson Opera co. April 15 for a week to excellent business. Lilliputians 21, 22; matinee 22; Marie James 24; Theodore Thomas Orchestra 25; Ragsdale Check 26; Della Fox 9. GRAND OPERA HOUSE (M. Weidman, manager): Stetson's U. T. C. 2.

ATLANTIC.—Opera House (L. L. Tilden, manager):

ger): Black Crook April 18; excellent performance; good house. Medicine co. 22-4.

CLINTON.—Davis Opera House (William McMillan, manager): Madge Tucker Comedy co. in repertoire to good business April 22-27.

CELAR RAPIDS.—Green's Opera House (John B. Henderson, manager): Elks' Minstrels April 17; gross receipts, \$346.80. After paying all expenses there will be a nice sum left for the charity fund. Prof. J. A. Roche has been giving his marvelous hypnotic exhibitions 18-20 to big houses. His success was so pronounced the management booked him for a return 25-27. Thomas' Orchestra 23; large audience. Items: John A. Roche is an old Celar Rapids boy, and was at one time correspondent of THE MIRROR.—The success of the Elks' Minstrels was due to the untiring work of Prof. E. A. Leo, who conducted all the rehearsals.

KEOKUK.—Opera House (D. L. Hughes, manager): Local talent presented two short operas, Pocahtous and Bianca, April 16 and matinee 20. Both were excellently staged. Bianca was revised by Prof. W. D. Halle, of the Chopin College of Music of this city, and Pocahtous is the musical production of Prof. Frank Nagel, Dean of the same college. The libretto being written by his wife. It treats of the John Smith incident, and abounds in pretty choruses and pleasing solo. Throughout the score runs a weird thread which is not absent even in the most sparkling passages. Unintentionally, probably, but to a remarkable degree, one is constantly given the impression of a grand pipe-organ voluntary as the tout ensemble. The audiences were large and appreciative. James O'Neill in Monte Cristo 17 was at his best and had a big house. Local talent played Deestrick Skule 18, 19, for the benefit of the Y. M. C. A. to good business. De Pauw Quartette 22. The Burglar 25; Maud Atkinson 26; Shuler Concert 9.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): Charity Ball pleased a fine house April 15. Side Tracked did a good business 18. Black Crook 23.

SIOUX CITY.—Prairie Grand Opera House (A. B. Reall, manager): Gilmore's Band April 16; packed house. Shenandoah 17; full house; performance excellent. Lilliputians 29, 30. Items: The Della Fox co. special train, en route from Minneapolis to Omaha, stopped here for breakfast 20.

OTTUMWA.—Grand Opera House (Chamberlin and Barhydt, managers): Black Crook April 26; fair advance sale.

CRESTON.—Opera House (J. H. Patt, manager): Pete Baker April 18; Black Crook 20; both to fair business. Ovide Opera co. 25; Side Tracked 2.

FORT MADISON.—Eringer Grand (C. H. Salisbury, manager): Fruit of his Folly, local talent, April 15, 16 to fair business. Marie Wainwright in The Daughters of Eve 17 pleased a fair-sized audience. Men and Women 19; excellent performance; good house. Items: The Fruit of his Folly was very well put on under the direction of Prof. C. H. Salisbury, and it is contemplated to play it in neighboring towns.—Men and Women is probably the best co. we shall have here this season, and Manager Salisbury deserves credit for being able to furnish his patrons with such attractions.—Louis A. Mabb, Morgan Gibney, and Bernice Wheeler established themselves as Fort Madison favorites while here a few weeks ago in Charity Ball, and each was greeted with rounds of applause.

MARSHALLTOWN.—Odion Theatre (Ike C. Speers, manager): Men and Women April 16; good business, excellent co. The Black Crook 20.

IOWA CITY.—Opera House (Perry Clark, manager): Pete Baker in Chris and Lena to a small house April 22. Local talent will present Pinafire May 9.

BURLINGTON.—Grand Opera House (Chamberlin, Barhydt and Co., managers): James O'Neill in Monte Cristo April 18; large and enthusiastic audience. This was Mr. O'Neill's first appearance here in four years, and he found a warm welcome awaiting him. The Greater Shenandoah to excellent business 19; co. one of exceptional strength, comprising C. H. Rieger, Henry Weaver, Jr., Mabel Bert, and May Woods. Theodore Thomas' orchestra 24, under the auspices of the Ladies' Musical Club, a local organization. Audience one of the finest of the season, both as to character and numbers. Items: The regular season at the Grand closed with the Thomas concert, but the season will be supplemented by an occasional attraction until hot weather sets in. Della Fox in Little Trooper 5.

MASON CITY.—Auditorium (John Borland, manager): Mrs. General Tom Thumb and Mozart's Specialty co. to a fair house April 23. PARKER'S Opera House (A. T. Parker, manager): Springer and Welby's Black Crook co. 30.

IDAHO.

POCATELLO.—Opera House (Kellar and Moore, managers): Dark April 15-20. Gladys Wallis 23.

BOISE CITY.—Columbia Theatre (J. A. Pinney, manager): The Girl I Left Behind Me some time this month, date not being decided. Mr. Pinney left 18 for a week's trip to Alaska.

INDIAN TERRITORY.

ARDMORE.—Opera House (Douglas and O'Mealy, managers): House dark April 15-20.

KANSAS.

TOPEKA.—Grand Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Lily Clay's Colonial Gaiety co. to a large upper house April 16. Blanche Crago, a very pretty girl, is an acquisition to the co. Arnold Kralffy in eccentric dancing, and Melville, a muscular trapeze performer, were features. The Ann Arbor (University of Michigan) Glee and Banjo clubs gave a very good entertainment to a good-sized audience. They were escorted by a number of the resident alumni, who are among our prominent citizens, and the theatre was prettily decorated with the college colors at the performance. No. 204, the local lodge of Elks, gave two performances of an operatic travesty on Romeo and

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[ESTABLISHED JAN. 4, 1895.]

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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The Dramatic Mirror is sold in London at Lee's Exchange, 57 Charing Cross, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. in Paris, at the Grand Hotel, Kiosque, and at Broutan's, 27 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Anny. The Trade supplied by all News Companies.

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AMERICAN.—THE DERRY MANDY, 3 P. M.

CASINO.—VAUDEVILLE, 8:15 P. M.

EMPIRE.—REVUE.

FOURTEENTH STREET.—CAPTAIN PAUL.

GRAND OPERA HOUSE.—THE TWO ORPHANS.

GARDEN.—THELY, 8:15 P. M.

HERALD SQUARE.—PUDD'NHEAD WILSON, 8:15 P. M.

KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.

KEITH'S UNION SQUARE.—VAUDEVILLE.

PALMER'S.—LITTLE CHRISTOPHER, 8:15 P. M.

TONY PASTOR'S.—VARIETY.

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AMPHION.—ALEXANDER SALVINI.

COLUMBIA.—THE OLD HOMESTEAD.

COL. SINN'S PARK THEATRE.—A MILK WHITE FLAG.

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Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

TO A CORRESPONDENT.

A Chicago admirer of THE MIRROR, who declares himself to be a non-professional, writes for enlightenment on a subject that he has discussed with many concerned with the theatre, "all of whom differ," as he expresses it. He says:

On reading a number of your correspondents' letters, I notice they differ, and I have often wondered if they were of any use to managers, and if the local managers were not misled by these notes. For instance, last week I noticed in a letter from a Western town that the critic devoted most of the space to a young woman in the company, and but a line regarding the star and the company, although he spoke in the highest terms of all. Another correspondent states that this company was extremely poor. Both letters were from good show towns. Don't a pretty girl, a sweet smile or a little jollying from some member of a company help to strengthen a notice when the company are not capable and would not even merit mention? In short, are not a majority of the correspondents young men who are easily influenced by a pretty girl?

The statements and inquiries of our friend in Chicago open a wide field for discussion. We shall try briefly to consider the matter.

If, as our Chicago friend admits, the professional persons with whom he has discussed this subject all differ, how can he expect the correspondents to agree? The brief lines of characterization of a performance which the exigencies of the provincial record in THE MIRROR permit take this department of the paper out of the field of criticism, and at best they can but suggest the nature of a performance to the reader. The department is in fact one mainly of record.

A correspondent in one town may like a performance and say so, while a correspondent in another town may not like it and thus record himself. This is a matter of individual appreciation. Even the trained critics in cities, upon whose respective words so many depend for guidance or for a verification of personal opinion, seldom agree upon a performance even in essentials. They disagree just as the critics of pictures and the critics of books disagree. It is impossible, even in the cases of critics most esteemed for good judgment and thorough knowledge of standards, to divorce estimate from some shade of individuality.

Our friend in Chicago, too, with ability to ap-

preciate a good performance and to discriminate a bad performance, might go to the theatre on a given night with a disarranged digestion; or with an abnormal nervousness induced by some care; or the doorkeeper of the theatre might step on his toes as he entered; and consequently the performance for him would have little of the charm he might find in it on another night when his digestion was unimpaired, or when he was free from worry and in a receptive mood, or when no misstep at the door inflamed him physically. Our Western correspondent who gave a performance a good notice might have been in a mood to enjoy it; while our other Western correspondent who gave the same performance a bad notice might have been in an ill temper. The entertainment, on the other hand, may have been a good one, as one correspondent said it was, or it may have been a bad one, as the other correspondent said it was. If it really was a good one, other correspondents along the route—and THE MIRROR covers all routes—have said so, and this would guide local managers who peruse this department of THE MIRROR for points as to attractions. If it was a bad performance, other correspondents would have confirmed the judgment of the man who originally said so, and sad indeed would have been the fate of the performing company.

As to other matters in the letter of our Chicago admirer, it is sufficient to say that a great majority of THE MIRROR's correspondents throughout the country are young men, and it is the nature of young men to be susceptible to beauty's smiles and glances. For that matter, we have yet to discover many old men who are not so susceptible. Nature wills it so. And there is little doubt that our Chicago friend himself has an admiration for pretty women. If he has not, we have wasted valuable space upon him and his subject.

THERE need be no sickly sentimentality wasted upon the cowardly slayer of MADGE YORKE, but he is entitled to every opportunity to defend himself that the law not only permits but insists upon in cases involving the death penalty. We can see no impropriety in the friends and the former professional associates of GENTRY subscribing funds to defray his legal expenses.

PERSONALS.

O'NEILL.—James O'Neill was at the Barrett House last week. He has gone to New London, Conn.

MAGNUS.—Julian Magnus will spend the Summer in London.

MINER.—H. C. Miner will sail for Europe soon.

WARDE.—Frederick Warde lectured on Shakespeare at Helena, Mont., on Sunday evening, April 21, to a large audience, for the benefit of the local hospitals.

THORPE.—Courtenay Thorpe will leave the Rose Coghlan company this week in order to give his attention to the preliminary work attending the production of his new play next season. He will sail for England in June.

MURRAY.—Frank Murray, who has been business manager for the American Extravaganza company since last May, will retire from that organization this week, his one year's contract having expired. Mr. Murray will probably re-enter management on his own account next season.

TABER.—Julia Marlowe-Taber and her husband came to town last week. They will probably sail for Europe in a few days.

DANGERFIELD.—Frederick Dangerfield, the scenic artist, will make New York his home henceforth. He has designed all the scenery for Camille d'Arville's new opera.

McLOUGHLIN.—On account of the illness of Frank Carlyle, who is leading juvenile of Augustin Daly's Company of Comedians, in Boston on Monday of last week, Edward McLoughlin, who is a comparatively new member of the company, was called upon to study and play Mr. Carlyle's part in The Orient Express on Tuesday and Wednesday evenings and at the Wednesday matinee. Mr. McLoughlin acquitted himself very creditably.

MODJESKA.—Madame Modjeska is still in Berlin. According to a cablegram she says the Russian government's refusal to permit her to play in that country means to her a loss of over 50,000 roubles. Madame Modjeska has, through the United States Minister at St. Petersburg, made a requisition for the return of a surety of 2,000 roubles deposited by her in Warsaw, and it is said that she hopes the United States government will support her in a claim for damages for the prohibition of her tour.

VIVANTI.—Signorina Anita Vivanti, the young prima donna soprano, who is to make her first appearance in America next week with the New York English Opera company at the Star Theatre, is an accomplished woman. She is Venetian by birth, and can speak and write five languages. She was a pupil of Tosti and Randegger, and is the author of a book of poems to which Carducci, the Tennyson of Italy, wrote a preface, comparing her work to Sappho and Mrs. Browning. The London Saturday Review, the German, French, and American reviews have spoken in the highest terms of her talent. She has been introduced into New York society by Baron Fava, the Italian ambassador.

MORRIS.—Clara Morris was one of a large class confirmed by Bishop Potter in St. John's Episcopal Church, Yonkers, on Sunday.

FROHMAN.—Charles Frohman will go abroad next month.

PROCTOR.—Manager F. F. Proctor, with his wife and daughter, arrived in New York on Saturday on the Campania, after a six-months' tour of Europe. Mr. Proctor's original design when he went abroad was to remain away only six weeks, but he saw so much to interest him that his trip was prolonged. He made the tour of England, France, Spain, Germany, Austria, and Holland, and returns well equipped for management of his Twenty-third Street Theatre and the new theatre building for him in Fifty-eighth Street.

ROBERT DOWNING.

The first-page picture this week presents Robert Downing, the tragedian, in a guise in which he is less popularly known than in that to which the general eye is accustomed. But Mr. Downing, it will be admitted, is quite as handsome and engaging in street costume as in a habit of the stage.

Mr. Downing, who, like so many of the favorites of the theatre, began his stage career in opposition to parental ambition, has won his way to prominence only after a thorough apprenticeship which proved his right to occupy the field of his individual selection. Instinct with ambition, he began modestly to achieve in an unambitious way, and he has grown with his opportunity and endeavor until he to-day occupies a place that fitly crowns his effort.

Mr. Downing's first appearance was made in an amateur company in the city of his birth, Washington, where his family still reside, and in one of the suburbs of which he now enjoys a self-made home quite worthy of his success. After his amateur effort he began as a supernumerary in the theatre of John T. Ford, and his earnestness and aptitude soon brought him recognition. He had been but a short time in an insignificant place in the theatre of the well-known manager named when he became a member of the company formed to support John McCullough in the South. As a member of this organization, Mr. Downing enjoyed the interest and instructive care of the well-known star named and next found himself in support of Mary Anderson, with whom he remained for five years, during the latter part of which period he assumed prominent characters and so proved his value that this actress settled upon taking him to England with her.

Mr. Downing, however, alert to his artistic needs, embraced an opportunity to join the company of Joseph Jefferson, who offered him a schooling in a line of parts that he had not yet essayed. After his seasons with Jefferson, he felt justified in making a stellar venture. He started out in new plays that did not prove popular, and finally, under the management of the late J. H. Mack, made a success in The Gladiator. Since his original good fortune in this play, Mr. Downing has steadily advanced in public estimation, and now he enjoys a popular following throughout the country, and presents an ambitious repertoire of plays that fit his personality and his dramatic ability. Mr. Downing enjoys the associative art of his wife, Eugenie Blair, who ably seconds his theatrical work, and together they relish a happy domesticity at his rural home near Washington.

Mr. Downing will close his season on May 8, having covered nearly 20,000 miles in the thirty-six weeks during which he has been on tour. His company numbered twenty-two persons, and his repertoire included this season The Gladiator, Ingomar, Richard III., Virginius, Damon and Pythias, and David Garrick.

Next season Mr. Downing will add two plays to his repertoire. One of these will be a tragedy by Sardou, which will be made a strong feature. The other new play, called The Narragansett, was written for Mr. Downing by a well-known actress and author. It deals with the Puritans and Indians in the early days of the country. Mr. Downing will assume in this play the part of a Narragansett chief. Mr. Downing's next season will begin in Philadelphia on Sept. 9.

THE ANNIVERSARY AT THE FORREST HOME.

Tuesday, April 23, was the three hundred and thirty-first anniversary of the birth of William Shakespeare, and, according to a provision in the will of the late Edwin Forrest, every recurring anniversary of the birth of the bard must be honored in befitting style at the Edwin Forrest Home, at Holmesburg, in the suburbs of Philadelphia.

The twelve members of the Home always consider this occasion as the leading event of the year, and they look forward to it with pleasure, counting the days of its coming, and making preparation to receive their friends and to renew old as well as to forming new acquaintances. The noon trains from Philadelphia conveyed over 800 guests, who were transported to the ground by local vehicles, covering a distance of a long mile from the station.

A large tent erected upon the spacious lawn fronting the buildings was fitted with a stage and seatings for the visitors, while Hassler's Orchestra furnished the music. The programme was long. But one speaker devoted his address to Shakespeare, while the only selection from one of his plays was relegated almost to the foot of the list, the interim being filled with banjo solos, comic songs, and the work of a capable sketch team. John Jack recited a portion of Falstaff's lines from Henry IV., preceding his able recitation with some touching remarks relative to Edwin Forrest. His reminiscences were valued as historical, and the recounting of many of the personal experiences formed one of the leading features of the excellent entertainment.

After the exercises in the tent, the guests moved about the grounds and sought the acquaintance of the inmates of the Home. These venerable artists appeared delighted at the attention shown them. All of them were presented with wreaths of handsome flowers and magnificent bouquets. The trustees of the Home provided an ample collation, and the day was one of the most notable in the history of this noble institution.

The present members of the family at the Home are: Mrs. Jane English, Mrs. Rachel Cantor, Miss Parker, Mrs. Sergius, Miss Andrews, Mrs. Diamond, Joseph A. Smith, Harry Bascom, Simcoe Lee, Fred. Chippendale, Charles Fyfe, and Robert T. Johnson, who was recently admitted.

A WALTZ THAT WILL TAKE.

"The New York Dramatic Mirror Waltz," by Harry Earl and Theodore H. Northrup, has been published by the Chicago Music Company. It is a capital piece of dance music that would do no discredit to Strauss, the waltz king. Although the composition has been out but a short time, it is already meeting with great popularity, and is played nightly with decided success by many theatre orchestras. The title-page, designed by Mr. Earl, presents a fac-simile of THE MIRROR's heading. The waltz is dedicated to Mr. and Mrs. Harrison Grey Fiske. The New York publishers are William A. Pond and Company, 25 Union Square.

MANAGER DALY WON THE SUIT.

Judge Lacombe, of the United States Circuit Court, last week dismissed for lack of evidence the suit in which Augustin Daly was charged by the National Protective Union of Carpenters with a violation of the Alien Contract Labor law in entering into a contract for the employment of Henry W. Elliot as property man in his theatre.

Mr. Daly was not present, and his deposition was sent as evidence. Elliot's testimony was to the effect that he was an artist, and was, therefore, not amenable to the law, and that he had not entered into any contract, and had only borrowed a sum of money from Mr. Daly with which he had paid his passage to America.

SAID TO THE MIRROR.

THOMAS Q. SEABROOKE: "I was very glad to see that THE MIRROR had the courage to expose the evils of the lithograph system. I have been fighting it ever since I became an actor-manager. For the past two months I have introduced the following method: If a free pass is given, the name of the person to whom it is issued is written on it and the bearer of the ticket on presenting it at the gate must be identified. I have a special man for this duty. If it is a pass he has issued, he sees at once if it has been properly used. If it is a pass I have issued he keeps the person waiting while he brings me his description. This listening to descriptions of people I never saw is one of the keenest joys of my existence. I don't propose to have people asking for passes under the pretence of using them personally and then giving them away to some one else, a total stranger to me and a person who, otherwise, might purchase his seats. It is radically wrong. B wants to get solid with C and he does it at the expense of A. Is it right? Yet, how many do it?"

JACK HIRSCH: "The Tavery Grand Opera company will go as far as the City of Mexico next season. We shall add ten new operas to our repertoire, and there may be a change of some of the principals. Several of the new people will be from Covent Garden, London. As a proof of the excellence of our chorus, I may say that Abbey and Grau engaged it for the Metropolitan Opera House during the absence of their own chorus."

CHARLES DICKSON: "I expect to spend the whole Summer in delightful Manhattan Island. I shall play in The Mimic World. Next season I shall resume my starring tour. I have several novelties, one being a clever piece by Mrs. Romualdo Pacheco, entitled The Indiscreet Mrs. Brown. Another piece is a screaming comedy called Other People's Money."

W. F. CROSSLEY: "I have booked Eugene O'Rourke in The Wicklow Postman for next season solid up to April 1, and the time and terms are most satisfactory."

J. L. SAPHIRE: "Speaking of records for punctuality in attending to business, it might be interesting for you to know that I have been thirty-nine years in the profession and I have never missed nor been late for a rehearsal. During the whole time I have been ill only two weeks."

FRANK E. MORSE: "I am on my way to my farm after closing a very successful season with the Fanny Rice company, and now the fish will have to catch it. By the way, I have signed for next season with the same attraction, as representative for Manager Purdy, who will make Nancy one of the strongest attractions on the road next season."

H. R. JACOBS: "I think the outlook for next season is bright. Business will begin to pick up again. Factories are working overtime in many parts of the country and general business is increasing. My bookings for next season are excellent. They are chiefly musical comedies and melodramas."

FRANK LOSEE: "Please deny for me the absurd story of my mysterious disappearance published in the daily papers. I am simply visiting my brother in Brooklyn, and have been under the weather. A misdirected telegram and an over-zealous friend caused the report."

ANDERSON THOMAS: "My principal, Mr. Sparrow, of Montreal, is still fighting the Canadian duty on paper and scenery, and he is confident of ultimate victory. THE MIRROR's editorials on the subject have been excellent ammunition in the campaign."

THOMAS W. RYLEY (manager Emily Bancker): "Miss Bancker has just finished a most successful season on the Pacific coast. Her two weeks' business at the California Theatre was very large, and her comedy, Our Flat, was very well received. We are now on our way East. The season will close on June 8."

LAWRENCE HANLEY: "I am still playing Svengali in Trilby. The cause of the trouble was a severe cold contracted in Boston which resulted in a frightful attack of neuralgia. I played every performance until Friday. Mr. Brady saw my condition and requested me to lie off. He played the part for the rest of the week. I re-joined the company last Monday in Montreal. I was not dismissed by Mr. Brady."

BESSIE STANTON: "I am glad the bronze statue case was dismissed. Of course I did not think they would electrocute me for having posed, but I did feel a little frightened. Does the bronze stuff hurt when put on? No, I don't think so. My body is scratched in several places and I've never felt any ill-effects. I think, however, it hurts the eyes."

ANDREW MCCORMICK: "Since the exposé about the traffic in passes, we have completely altered our pass system at the Broadway, making it practically impossible for anyone to sell the pass obtained. When an application is made we say, if we determine to give the pass, that it will be waiting for the applicant at the box-office at the time the performance begins. We always refuse to allow anyone to carry a pass around in his pocket several days before the performance specified, as used to be the custom. This change, by the bye, is not very popular. Recently the editor of an important daily paper took offence at the rule, and asked if we thought he was going to sell the pass. I fail to see, however, why anyone should feel offended at a measure which the manager has to take in self-defence. If we do it to one we must do it to all, and as long as the applicant gets his tickets I do not see that he has a very legitimate grievance."

W. R. GOODALL: "The Two Colonels is lying off temporarily, but I expect to resume in a few weeks. The play will be improved considerably and I am confident that it will still prove a popular and successful piece."

AMONG THE DRAMATISTS.

Bernard Shaw has definitely declined to permit the production of his play, Candida, in this country, as he prefers to hold it for Jane Achurch, who recently arrived in New York under contract to Richard Mansfield.

The Parson's Dumfries, a drama by William D. Eaton and George Manville Fenn, the English novelist, was played recently by amateurs in Chicago with success.

The Blue Bonnet, a play made from a story originally written for the Chautauquan by Charles Barnard, was performed by the Chautauquan Amateur Dramatic Association at Meadville, Pa., last Thursday evening, for the benefit of a local hospital. The performance was under the direction of Mr. Barnard, who appeared between the second and third acts and expressed satisfaction with the work of the company. The play puts the Salvation Army on the stage in a serious and sympathetic way.

Harry Thomson, who says he has resided on the Bowery for twenty-nine years, has written a play in four acts entitled The Mayor of the Bowery.

The Human Race, a play by George Barr, was produced at Danbury, Conn., last week. A bicycle tournament, on which the plot depends, is the sensational feature.

"I have not discovered a lack of interest the part of the New York and Brooklyn managers," said Mr. Fynes yesterday. "It is tr

Lillian Burkhart, who has been ill for some time, will leave New York this week for Denver where she will remain during the Summer.

Otis Skinner and his wife will spend the Summer in the Green Mountains.

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ADDITIONAL INFORMATION: 2000-01-01, 2000-01-01, 2000-01-01

TELEGRAPHIC NEWS

CHICAGO.

Three New Bills for the Week—Hall's Chronicle of Amusements and Personal Chat.

[Special to The Mirror.]

CHICAGO, April 29.

Three new bills are offered at the downtown theatres this week. We had our first look at The New Boy at the Columbia last evening and think pretty well of it. Jimmy Powers is very funny in the leading role and is well supported. The piece is certain to do a good business.

At the Schiller last night Marie Wainwright presented The Daughters of Eve. She will be followed next week by Louis James and Frederick Ward in Francesca da Rimini.

Nat Goodwin, always welcome, packed Hooley's last evening with The Gold Mine. David Garrick, Lend Me Five Shillings, and A Gilded Fool will be seen during the week. Mr. and Mrs. Kendal follow next week, for two weeks, in repertoire.

A Black Sheep continues to do well at the Grand, and at the Chicago Opera House The Passing Show fills the theatre nightly.

Linsey Woolsey has been rewritten and greatly improved by Joseph Arthur, and is attracting more attention every night. It will hold the boards until Manager Brady brings his big production of The Cotton King May 12.

The April dinner of the Forty Club at the Wellington last Tuesday night was a very enjoyable affair. Among the guests present were Joseph Arthur, John E. Henshaw, Charles J. Ross, Joseph Frankau, George A. Schiller, John E. Kellard, and Joseph Wheelock.

Charles Leonard Fletcher sends me all the way from Boston a new sourette name, Leafy Dell Branch. Miss Michigamme Wynde, equally suggestive, is with Katie Putnam's company.

James O'Neill passed through here last Sunday, looking well and hearty.

Al Lipman writes me from the hospital in Pittsburgh that he is getting along nicely and that his leg is mending. He thinks he is very popular in Pittsburgh as he has played an eight weeks' engagement there, when one has been the limit for the biggest stars.

Harry Clark has engaged Franklin McLeay, now with Wilson Barrett, to support Helene Mora, the famous female baritone in A Modern Mephisto next season. Miss Mora will have a fine company.

Manager Prior of the Schiller, is rapidly completing arrangements for his Summer spectacle, Young Robinson Crusoe.

The celebrated Frantz Family join The Passing Show this week in wonderful acrobatic evolutions. A sterling silver souvenir is announced for May 10.

Miss Wainwright gave out a souvenir at the Schiller to-night—a silver belt buckle.

Manager David Henderson will open his ninth annual extravaganza season at the Chicago Opera House on May 20, with Aladdin, Jr.

Chauncey Olcott went over to the Haymarket with The Irish Aristocrat last night, opening well.

At Hopkins' John A. Stevens' Unknown is the dramatic card this week, while the Forrest Brothers, Mayo and Hunter, and others will fill the vaudeville bill.

The Ringling Brothers Circus closed three great big weeks at Tattersall's last Saturday night and now goes on the road. It is a fine show.

The Press Club celebrated Grant's birthday with a great entertainment of music and oratory at the Auditorium Saturday night.

It is not likely that the governor and senate will take action on the justiceship appointments before May 15, but my prospects are good for confirmation, I believe.

Young Mrs. Winthrop opened well at the Lincoln yesterday afternoon and evening.

These are the last days of Frank Hall's Winter Circus for the season, and a series of fine attractions are being presented. A big continuous vaudeville bill is on at his Casino, and at Havlin's Moore and Powers' Vaudeville company is appearing.

Sam T. Jack is offering burlesque at his Madison Street Opera House and The Seven Wishes is the feature.

Good variety bills are presented at the Olympic and Park.

Henry A. Clapp, the well-known Boston critic, lectured before the Chicago Woman's Club Saturday on "The Status of the Theatre in America."

The White Squadron is at the Academy of Music this week.

Manager George A. Fair is preparing for the Summer season at the Masonic Temple roof garden.

I wonder if Digby Bell, De Wolf Hopper, and Frank McKee think that New York has a baseball team this year.

H. H. Kohlhaas, so well-known in connection with the Inter-Ocean, is now owner of the Times-Herald and Evening Post. He is preparing to boom the two papers with a great big boom.

McConnell has addressed me in a letter as "Judge" already yet. He wants to avoid a fine. I see his game.

I am very glad to note the success made by the widow of the late Dan Shelby in The Robin Hood company. She is deserving of it all.

Matters are very dull here now. Not even a good story to relieve the monotony. Business good, bad, and indifferent.

PHILADELPHIA.

A Compliment to Manager Howe—A Week's Record—Current Attractions.

[Special to The Mirror.]

PHILADELPHIA, April 29.

The most insane and stupid performance of the season was that of Who Is Jones? produced at the Walnut, last Monday night. There is not a laugh in any scene or situation in the three spiritless acts.

Kathryn Kidder, with the English version of Madame Sans Gêne, more than repeated her earlier success at the Broad. The play will be given this week.

The Chestnut Street Theatre, with 1892, has been a joy to the management all week. It begins the second week with the rush that characterized its entire at the Walnut last season. The term of the run is indefinite.

A Gaiety Girl closed its third and final week at the Chestnut Street Opera House. Augustin Daly's company in repertoire is the attraction for this week.

The Twentieth Century Girl followed Roland Reed's great engagement, and enjoyed equally great business at the Park. At the conclusion of the performance Saturday night, which marked the final day of the season at the Park, under the management of Frank Howe, Jr., the company, headed by Manager Frank Stern, tendered a collation to Mr. Howe. It was of an informal character, but none the less heartfelt and sincere.

Speeches were made by leading members of the company, and by Mr. Howe, who thanked the company for the evidence of their friendship and esteem. The Park will remain closed with the exception of a few leased performances until the commencement of the regular season in August, under the management of J. Ward Worrell, late of the Empire Theatre.

The Dazzler had a delightful engagement at the People's, this being its first time at this beautiful theatre. O'Neill is a worthy successor to Florio West, and made an excellent record in a difficult part. The Tornado follows with a large advance sale.

Amy Lee, P. A. Anderson, and Frank Doane appeared at the National in two of Lotza's plays, Pawn Ticket 20 and Zip. The attendance was as a rule to the capacity, and curtain calls were frequent. The company will close season June 1 at the People's, in this city. It is one of the winning companies of the present hard year.

Gilmor's Auditorium had a drop in business with Reeves' and Palmer's Cosmopolitans. Russell Brothers' Comedians began their second return engagement this evening to a very large house.

A bunch of Keys gave a new style of entertainment at the Standard. The company is one of merit, and every part is in the hands of a competent player. This week Down on the Farm plays a return engagement.

Amelia Ringheim has been especially engaged to play the title-role in Sardou's Fernande at the Girard, this week. Her appearance at this house caused a sensation this evening, owing to the reputation she made earlier in the season as the leading lady in The Prodigal Daughter. The theatre is packed, every seat having been sold as early as last Thursday. Miss Ringheim will remain three weeks.

Our Country Cousin is the bill at the Kensington. Hazel Kirke is at Forepaugh's and the Watsons are at the Lyceum.

Sully and Jamon at Carnross' Opera House are doing an excellent business in minstrelsy.

Buffalo Bill is appearing to an average of forty thousand persons on the day, which includes the matinee. It is the most complete organization he has ever engaged. It remains the present week.

Madame Chalia's first public appearance at the Broad, Thursday matinee, to a very large audience, showed that she is amply equipped with voice, though deficient in a positive acting method. The house was indulgent in this regard, giving her unstinted praise for her cultured vocal powers.

Albert H. Kulling, a prominent young pianist, made his debut at a public recital, at Musical Fund Hall, Thursday evening. He is nineteen years of age. He has finish, and is quite the master of technique.

EDWIN KUSHTON.

BOSTON.

Sadie Martinot Again at the Hub—Ada Rehan's Return—Benton's Gossip.

[Special to The Mirror.]

BOSTON, April 29.

Sadie Martinot's return to Boston is the special theatrical event of the night. She has not been seen here since her appearance for a brief season as leading lady at the Grand Opera House.

Ada Rehan's second appearance as a star in Boston was made at the Hollis Street to-night, when Two Gentlemen of Verona was given for the first time in several seasons. Evidently Mr. Daly considers Miss Rehan a stronger attraction than his comedians, as prices are higher than they were last week. The house was very fashionable and enthusiastic. Several favorite pieces are to be revived during the week, and Heart of Ruby will be given as a novelty.

William Collier is getting to be almost a Bostonian, as he is now playing his third local engagement within a year. This time he is at the Tremont, and Who is Jones is the bill.

Sandow and his clever associates in the vaudeville company bearing his name opened to a large house at the Boston. The show was good. Palmer's Trilby company is to return here for an engagement 13.

Robert Mantell made a wise move at the Museum to-night by changing his bill and reviving Moushars in place of The Husband. The Marble Heart and The Corsican Brothers are to be given during the week, and he will play Hamlet for a single performance. Marie Burroughs will follow.

Duffy's Blunders form the capital bill at the Grand Opera House this week, and Barney Ferguson and Barney Fagan demonstrated their popularity with Boston audiences. Richard Golden's positively last farewell is to follow.

The Fire Patrol is back in Boston again this week and attracted a large house to the Bowdoin Square. J. P. Smith's Uncle Tom's Cabin follows.

Yon Yonson is at the Columbia this week for its last presentation in Boston. Down in Dixie follows.

This is the last week of Rob Roy at the Castle Square. Everything is in readiness for the opening of the comic opera season next week, when The Beggar Student will be given. About twenty operas will be revived this Summer.

Maggie Cline is the special star of the week at Keith's New Theatre. Other attractions in Boston are: Grand Museum, Harry Clemens in The Black Flag and Kit Carson; Palace Opera, one of the Finest Lyceum; Ladies' Club company; Howard Athenaeum, City Club company.

Charles F. Atkinson has received the models for In Sight of St. Paul's, which will be the first big production at the Bowdoin Square next season.

George E. Lothrop is going to Mexico on a pleasure trip.

Washington Davis has written a play, The Provost Guard, which will be produced at the Columbia 13.

The Foundling is to have a run at the Park early in the Fall.

William Seymour has been engaged to direct the open-air production at Saratoga this Summer. The play will be The Tempest, or The Merry Wives of Windsor.

William Gill, of the Tremont, has painted "The Old Grist Mill at Manchester-by-the-Sea" and Mr. and Mrs. John B. Schofield will give it to the town for a drop-curtain in the town hall.

T. R. Sullivan is the adapter of The Outlaw, which Alexander Salvini will produce at the Hollis Street in a few weeks.

Boston had quite a novel performance of scenes from Hamlet last week. The occasion was in the graduation of the Emerson College of Oratory, and there were nine Hamlets, seven Horatios, four Kings, five Queens, three Ophelias, one Ghost, three Marcelluses, two Bernanos, four Poloniuses, three Laertes, two Rosencranzes, and two Guildensterns. While girls appeared at times as Hamlet, Horatio, and others, there were no male Ophelias or masculine Queens.

A. de Novellis is to be the conductor of the pop. concerts in Music Hall this Summer. "Tim" Adamowski is going to London to play this Summer, and if Melba appears under C. A. Ellis' management he will direct the orchestra.

If Richard Mansfield intends to produce a dramatization of Trilby, le Latin d'Argyle, he must do it soon, or Boston will be ahead of him. Minna C. Smith's adaptation has had one performance, and it will soon be repeated at a theatre.

William Seymour, of the Tremont, is a happy father. It is a boy, and James Davenport Seymour is his name.

It is to be hoped that Nordica failed to see the picture of herself printed in an evening paper, and labeled as a singer at a variety theatre.

Anne Caverly, better known to her Boston friends as Anne C. Tooker, has been engaged to appear as Rosamund in an al fresco performance of an adaptation of Tennyson's Becket to be given near Albany early in the Summer. Miss Caverly has many friends in Boston, and all feel sure that she will make a hit.

John W. Luce has resigned his position as press agent of the Case Square to take effect at the end of the regular season. He is to look out for the press interests of the Hawaii Volcano.

Joseph Jefferson is arranging an innovation at his Summer residence, Crow's Nest, Buzzard's Bay. It is a pond forty yards in diameter to be filled with pond lilies of all varieties.

The Hasty Pudding play, Proserpina, scored a great hit at the theatrically last week. The burlesques introduced into the second act pleased everybody. I hear that there are rumors of a professional performance of the piece. It ought to be a success.

With the performance of Little Eppol April 23, the Ibsen trilogy was brought to an end. Personally Mrs. Erving Winslow is to be congratulated over the smoothness of the performances. It is to be hoped she will try some other author next year.

There is a bill before the Legislature to prevent discrimination in public places of amusement on account of color.

Frank G. Prescott made a flying trip to Boston last week on his way to Exeter, Me., where he has a large grain farm.

Charles E. Caswell has been arrested, charged with swindling young men by offering them places as treasurer of his company on the road. If William J. Ellis returns to Boston, he will join his partner.

Harold Thompson ran away from a theatrical company in Toronto a week ago, and came to Boston for a good time. Result: A night in the House of Detention.

R. P. Uiter, of the Cambridge Latin School, has written a comic opera, The Prince of Cairo, which was given in Brattle Hall last week.

Addison D. Crabtree, author of Mosswood, came forward last week as author of a newspaper article about the bones dug up in the subway. There is no talk of reviving Mosswood.

Charles McCarthy, of Harrigan's company, was given a reception by Boston friends last week. Several city fathers attended.

There were two reports to the aldermen about the complaints regarding the Howard Athenaeum. The majority said that as the objectionable features had been removed, no action was necessary. Alderman Wit thought that the license should be revoked for a week, but the minority report was rejected seven to three. And the Watch and Ward goes on.

JAY BENTON.

CINCINNATI.

Gismonda, Shenandoah, and Other Drawing Attractions—New Pleasure Grounds.

[Special to The Mirror.]

CINCINNATI, April 29.

Fanny Davenport and her full company will be at the Walnut this week with Gismonda. On account of the large number of scenic effects the opening has been postponed until to-morrow night to ensure the proper handling of the scenery. The engagement is for two weeks.

Roscoe Howard's The Greater Shenandoah, with three hundred and twenty horses on the stage, literally

filled the Grand to-night. It is to be followed by Chauncey Olcott in The Irish Aristocrat.

People's was crowded yesterday with an enthusiastic audience to see Albin's Empire Entertainers. Among the stars in the company are Giovanni and Murray, Annie Suits, Strong and West, Lillie Rubie, and Albini himself.

The Fountain has Rob Fitzsimmons with his athletic and vaudeville combination for a return engagement. The indications are that it will be a duplicate of the former success.

Havlin's closed its season Saturday night with the performance of Little Tricix. Last night the house was packed with the friends of Joseph Havlin and Harry Jones of that theatre, who had been tendered a benefit.

The programme was in charge of the Exeter Minstrels, and pleased every one. It is not likely that Havlin's will exist next year as it is now. Manager Havlin is seriously considering the advisability of giving it up.

Three of the regular theatres have closed their seasons, and two more will do so in a couple of weeks. Plunkett Greene in connection with Mrs. Corinne Moore Lawson gives a song recital at Fike's next Thursday evening.

A large tract of land including a lake with good bathing facilities is being converted into mammoth pleasure grounds for the use of Cincinnati during the Summer. The place is back of Ludlow, Ky., is known as Ludlow Lagoon, and is reached by trolley cars from the centre of the city. Elaborate preparations are being made for its opening on May 14.

WILLIAM SAMPSON.

WASHINGTON.

Production of Coronet and Coin—Opening of the Summer Comedy Stock Season—Notes.

[Special to The Mirror.]

WASHINGTON, April 29.

The Frederick Bond Summer Comedy stock season, under the management of Shaw and Bradford, was ushered in to-night at Allen's Grand Opera House before a large audience. Henry J. Byron's Sir Simple Simon was the engaging bill. The company comprise Frederick Bond, Charles S. Abbe, John Findlay, W. R. Shirley, E. J. Lalor, Edwin Wallace, Lloyd Curtis, Maud White, Ada Curry, Millie James, Caroline Moore, and Agnes Findlay. The season is for eight weeks or longer. Stuart Robson was taken ill with an aggravated attack of indigestion, and was obliged to close the theatre for three performances during his engagement just closed.

Mr. and Mrs. Kendal commenced a return engagement at the New National Theatre, giving impulse to a crowded house. The Ironmaster, A Scrap of Paper, The Second Mrs. Tanqueray, and The Queen's Shilling are underlined. Ada Rehan closed a good week at advanced prices. Wilson Barrett next.

The Hinrich's English Grand Opera opening at the Academy of Music has been postponed until Wednesday evening. The Mask and Wig Club, from the University of Pennsylvania, gave Kenilworth to a crowded house Saturday night.

Ed. F. Davis' Uncle Tom's Cabin combination opened to a full house at Butler's Bijou Theatre. A. Y. Pearson's She drew fairly. James H. Wallick follows.

Peter Maher's Athletic and Vaudeville company is a strong card at the Lyceum. Sam T. Jack's Extravaganza company drew excellently well. Watson Sisters' Burlesque company next.

Annie Lewis has signed with Camille d'Arville for a prominent role in the new opera Marion, which opens at the Broadway Theatre, New York, May 20.

Grace Lynch, of Stuart Robson's company, met with injuries in a runaway accident April 23, that fortunately will not result seriously. While out riding in the country, her escort noticed something wrong with the horse's bridle, and pulling up to fix it, when at that moment an explosion of blasting powder from a stone quarry started the horse, which away at full speed. Miss Lynch threw herself from the carriage, escaping with a few slight cuts on the face and a bruised hip. The performance of Leap Year that evening had to be changed in consequence, and She Stoops to Conquer was substituted.

Coronet and Coin, a comic opera in three acts, words by George Fort, and music by Hubbard T. Smith and Donald B. McLeod, was given its first production at the Academy of Music April 25 before a large house, and scored an instantaneous success. The book is bright and the music tuneful and catchy. The argument is amusing and interesting, the plot dealing with the modern method of alliances between titles and fortunes, and in view of recent events seems very appropriate.

The presentation was in the hands of a mixed professional and leading amateur cast, who thoroughly deserve praise for an interpretation that was creditable throughout. The chorus was strong in numbers and vocal ability. Percy Winter staged the work, and the completeness of the performance is largely due to his efficient management. The cast of characters included Hubbard T. Smith, Herndon Mossell, David C. Bangs, Edward H. Fox, George F. O'Connor, Mills Thompson, Paul Evans, Kitty Thompson Berry, Florence Grigg, Gertrude Bangs, and Anita Hendrie. The part of Francisco is an excellent comedy role and Mr. Smith made a hit in it.

JOHN T. WARDE.

PITTSBURGH.

The Coghlan, De Wolf Hopper, Wang, and The Shaughraun—Notes of the Theatres.

[Special to The Mirror.]

PITTSBURGH, April 29.

Wang filed the Bijou Theatre to-night to overflowing. The company proved very strong and made a hit. Next week, A Green Goddess, Man.

At the Alvin, Rose and Charles Coghlan opened to a good attendance. Next week, De Wolf Hopper in Dr. Syntax.

At the Grand Opera House The Shaughraun was given by a capable cast to a well-filled house. Wagner opera, under the direction of Walter Damrosch, will be the attraction three nights next week.

Thomas W. Keene opened to-night at the Duquesne to a good house, producing Louis XI. He will appear in repertoire the rest of the week.

At the Academy of Music Martin Julian's Australian Vaudeville and Athletic company opened to good business.

The Gaiety Burlesque company gave a good performance at the New World's Museum Theatre, Allegheny City, to-night.

The engagement of Wilson Barrett at the Duquesne Theatre last week was signalled by the star being called upon to make a speech every evening, an invitation that was responded to very happily by Mr. Barrett.

E. J. DONNELLY.

ST. LOUIS.

Della Fox, James J. Corbett, and Local Attractions—Professional Notes and Gossip.

[Special to The Mirror.]

ST. LOUIS, April 29.

James J. Corbett opened a week's engagement at the Hagan yesterday afternoon in Gentleman Jack, playing to big audiences both afternoon and evening.

Della Fox opened at the Olympic Theatre last night to a large audience, appearing in The Little Trooper. This is a return engagement of St. Louis' popular songstress, and closes the season of the theatre. The season has been prosperous under Manager Short's direction.

To-night at the Grand Opera House as well as to-morrow night, a specially organized company, headed by the St. Louis actor, Charles Grant, presented Richelieu. Wednesday night Dr. Jekyll and Mr. Hyde will be given and on the last three nights Réjane will appear in Sans Gêne.

Driven From Home opened at Havlin's Theatre at yesterday's matinee for a week's engagement.

Pope's Theatre held a big audience yesterday, when Colonel Hopkins presented a very strong vaudeville bill and the stock company appeared in Esmeralda.

George Dixon is presenting a strong vaudeville company at the Standard Theatre this week.

The Farnham Opera company commenced a week's engagement at Exposition Music Hall before a very large audience, appearing in The Pirates of Penzance, for the Police Benefit Fund. The company includes Jennie Dickerson, Kittie Manclaus, William Broderick, Dan Packard, Harry Haff and others of equal note under the management of Rent A. Farnham and W. J. Baker, and with John G. Lang as musical director. The principals received numerous encores, and Miss Dickerson made a special hit in her singing of an interpolated song, by Professor Mauri, entitled "Fire Back to the Scene of Carnage You Go."

Rosemary Conroy, for some time a member of the Lillian Lewis Cleopatra company, which played at the

Hagan last week, closed her engagement with the company Saturday night. The cause was her declining to appear in the living pictures during the St. Louis engagement, a feature of the performance, in deference to the wishes of her parents.

Malcolm Williams and Arthur Mackley, of Pope's Theatre stock company, each received a benefit last week.

During the week Hollis Alexander, a member of the company, and Max Grund, musical director, had a rough and tumble fight behind the scenes, caused by an alleged insult to Miss Conroy by Mr. Grund.

Miss Leroy, a daughter of a prominent St. Louis attorney, has closed her season with the Alimony company and has returned home.

Mrs. Beaumont Smith, wife of the well-known St. Louis comedian, was in St. Louis last week, en route to her parents home at Fort Scott.

Manager Ollie Hagan returned Saturday from a business tour.

Herr Fischer, a member of the Damrosch Opera company, was called to New York last Thursday night on the receipt of a telegram announcing the serious illness of his wife.

Colonel J. D. Hopkins has been in Chicago for several days, but returned last Friday. He announces that the work of tearing down Pope's Theatre will commence on May 6, the day after the season closes, and that a new theatre with a roof-garden will be built on the present site, and will be ready for occupancy in September.

W. C. HOWLAND.

CLEVELAND.

Sowing the Wind—The Bohemian Girl, Nobody's Claim, and Other Offerings—Notes.

[Special to The Mirror.]

CLEVELAND, April 29.

The Euclid Avenue Opera House has for its attraction this week Sowing the Wind, which opened to-night to a good house, and was well received. Next week, Trilby.

For its fourth and last week, the Wilbur Opera company are giving the patrons of the Lyceum Theatre The Bohemian Girl. Next week, Nellie McHenry.

Sadie Hanson in Nobody's Claim played to a full house at the Cleveland Theatre to-night, and will remain all week. Coon Hollow follows.

Sam T. Jack's My Uncle company opened a week's engagement to a crowded house this afternoon at the Star. Next week, Martin Julian's Athletic company.

A war concert is being given to-night by local talent at the Grays' Armory for the benefit of that famous organization.

Ellen Beach Yaw will sing for a benefit at Music Hall Tuesday, May 7.

The week's engagement of Fanny Davenport was a very successful one, and distinguished by the character of the audiences.

WILLIAM CRASTON.

MATTERS OF FACT.

Wanted, good romantic play.—F. L. Davenport, Phil H. Irving, business-manager for Agnes Herndon, will represent the A. S. Seed Printing Company during the Summer, with offices in the Abbey Building.

Blanche Moulton, who was a member of Stuart Robson's company, intimes offers for the Summer and next season.

E. J. Morgan has made a pronounced hit in Chicago as the hypnotic villain in Linsey Woolsey, Joseph Arthur's new play. Mr. Morgan is a virile, talented and ambitious young actor, whose work in Across the Potomac, The District Attorney and other plays has set him well on the road to permanent success.

Dickie Delaro in future will be known as D. Delaro Schuyler. She has closed her season with The Silver King company, replacing Mrs. Haswin, who was compelled to retire on account of illness. Miss Schuyler is disengaged for next season. She will shortly go to Saratoga for the Summer.

The women of the profession are quickly recognizing the superior quality of the Fayetta silks for stage and evening wear. Among others who have costumes made of this beautiful Fayetta are Rose Coghlan, Isabelle Evesson, and Kitty Cheatham, late of Augustin Daly's company.

PITOU SECURES THE GRAND OPERA HOUSE.

Augustus Pitou has secured the Grand Opera House from the Gould estate, and will take possession on June 1.

The lease has been in the market some time, as the Goulds were only running the house themselves temporarily, and a number of managers have been after it. It was said by the unsuccessful applicants that the terms asked were too high.

To a Missou man Mr. Pitou said yesterday: "Although no one had any idea that I ever desired to get the theatre, I have been after it for the last six months. I know the Goulds intimately, and they were anxious that I should take it off their hands. It was simply the question of price that prevented the matter being settled long ago. I met George Gould a week or two ago in the country and we discussed the matter in the train. I said what my top price was and finally I got the house. The terms I do not wish to make public."

"The lease is for five years, with the privilege of renewal for five years. I shall open the house on September (Labor Day) with a matinee. I have not yet decided on the attraction. Part of the season has already been booked and the remainder of the time I shall fill with the best combinations I can get or with productions and revivals of my own."

"There will be no plugging up of time. If I find I can't get a good attraction for a certain week I shall fill the time in myself with a good revival. And to this end I shall organize a little circuit. I have agreed with George Hollander of the Grand Avenue Theatre, Philadelphia, to exchange revivals and productions with him. A similar agreement exists with the management of the Bijou in Brooklyn and a leading theatre in Pittsburgh."

"The stage of the Grand Opera House will be thoroughly renovated and equipped throughout with the latest appliances. I shall also undertake to get up special scenery for combinations, no matter how elaborate. I shall have this the finest stock chambers of scenery in the country, and the scenery for each revival or engagement will be as good as for a special production."

"I shall decorate the theatre with plants and pictures and make the foyer and lobbies as artistic and attractive as possible and add to the lights on the exterior. The prices will be from 25 cents to \$1. I shall have an entirely new staff at the theatre."

GIFFEN AND NEILL'S STOCK COMPANY.

Giffen and Neill's stock company have made a wonderful record. They have had a continuous season of fifty-eight weeks that has been unusually successful. The company played thirty-four weeks in Denver, eight weeks at Salt Lake, three weeks at Portland, Oregon, and thirteen weeks on Jacob Litt's circuit at Milwaukee, St. Paul, and Minneapolis.

The proprietors and managers of the company are R. L. Giffen and James Neill. The players include Henrietta Crossman, Kate Blanche, Annie Blanche, Fanny L. Butt, Carrie Strong, Blanche Stoddard, Helen Wilson, Henry Lee, Neill, Charles Kent, George W. Denham, John B. Maher, Charles Dade, Frederick Perry, George L. Montserrat, and Robert Morris. J. Robertson Smiley is the business manager.

Messrs. Giffen and Neill pay royalties on all the manuscript plays they use in their repertoire. The plays performed during the season comprise Betsy, Sweet Lavender, Club Friend, Moths, Led astray, The Danicheffs, All the Comforts of Home, Esmeralda, The Jilt, School, May Blossom, Little Lord Fauntleroy, Men and Women, 7-30, Three Hats, A Celebrated Case, Young Mrs. Winthrop, Nancy and Company, The Galley Slave, Captain Swift, The Guv'nor, London Assurance, Scrap of Paper, Caste, Ours, Married Life, Unequal Match, and A Gay Deceiver. Backed by this record of uninterrupted prosperity, Giffen and Neill, whose headquarters are at the Grand Opera House, St. Paul, should have no difficulty in securing desirable time for the summer and coming season.

Mr. Neill was practically the leader in supplying the middle West with a good stock company, and combines the attributes of manager and actor in an exceptional degree. During his stock company career in Denver he played fifty-eight parts. The Denver Times pronounced his Captain Swift one of the strongest and most magnetic performances ever given in Denver. Full credit is also due to R. L. Giffen for his conspicuous ability in the managerial direction of the firm's successful stock company enterprise.

HENRY GREENWALL'S THEATRES.

Henry Greenwall's chain of theatres offers special inducements. In Nashville he controls both houses. The Theatre Vendome will be conducted as a first-class house at high prices, while the Grand Opera House will be run as a popular priced house. In Memphis the New Lyceum, an edifice erected at a cost of \$200,000, which has this season demonstrated its popularity with the people, will be conducted on the liberal basis that has ensured its success. An ancient landmark, the oldest theatre in America, the Savannah Theatre, will be entirely rebuilt, and a new edifice will take its place. This will be the only theatre in the city of Savannah, and Manager Greenwall intends to make it one of the finest in the country. Bourlier Brothers' Temple Theatre, Louisville, will for the coming season, as in the past, play exclusively high grade attractions. Mr. Greenwall's new Atlanta theatre, which is to be known as the Lyceum, was dedicated on Monday with Lewis Morrison in Richelieu. The Lyceum is a model of architectural beauty, and has every modern appliance in the auditorium, foyer, and stage. The best class of attractions only will appear at the Lyceum. Its location in the heart of the business centre of the city commends it to theatre patrons. The Grand Opera House, New Orleans, has an individuality of its own. Its auditorium and stage are unsurpassed in facilities for fine scenic display. When such attractions as Fanny Davenport, Lillian Russell, Bernhardt, Richard Mansfield, Henry Irving, Nat Goodwin, Modjeska, Henderson's American Extravaganza company, Thomas W. Keefe, Hamilton Brothers' attractions, Robert Mantell, Charles Vale, Stuart Robson, Otis Skinner, Tavery Opera company, Herrmann, Louis James, Lewis Morrison, and Madame Réjane play these theatres, it proves beyond a doubt that they must be popular with the people as well as with the owners and managers of theatrical attractions.

A LONG TOUR BEGUN.

The Old Homestead, under the management of E. A. McFarland, started last night (Monday) on a tour of fifty-seven weeks. After three weeks in this State the jump is made to Denver. From there the company will go to California for the summer season, returning by way of Victoria, B. C., and the Northern Pacific circuit. The organization is composed of the principal members of Denman Thompson's company, who have just closed a seventeen weeks' run at the Star Theatre. Mr. Thompson's part will be played by George W. Wilson. Musically this organization will be the strongest that has ever supported The Old Homestead on the road. The double male quartette is composed of R. J. José, R. E. Rogers, E. F. Gorman, Fred. Clare, Stephen Baker, Walter Maxwell, Walter Bubier, and A. Hall. J. L. Morgan will continue as stage-manager, a position which he has held with The Old Homestead for nine years. Frank Thompson, son of Denman Thompson, will play Happy Jack. Homer F. Emens has just finished a new set of scenery for this tour.

THE MUNRO SCHOOL OF EXPRESSION.

The pupils of the Munro School of Expression of Brooklyn gave their annual concert and dramatic performance at the Criterion Theatre, Brooklyn, last Wednesday night and were greeted by a large and friendly audience. The Munro School is one of the best-known schools of acting in Brooklyn, and many members prominent in the profession have graduated from this academy. The pupils generally give a very smooth performance, and this year was no exception. The plays presented, On an Island, a one-act comedy, and the last act of Joseph J. Dillie's farce, A Glimpse of Paradise, offered abundant opportunities to show their abilities. Prof. P. S. M. Munro ably assisted his pupils in making the performance a success.

MONTGOMERY IRVING RESPONDS.

Montgomery Irving writes to THE MIRROR on a letter sheet bearing his picture and an engraved statement that he was "formerly known for twelve years as Irving Sandow," to declare that he has no use for the name of Sandow, which he adds, is repulsive to him. Mr. Irving describes his legal troubles with Eugene Sandow in San Francisco over the name of Sandow, stating that he has appealed the case that was there decided against him to the Supreme Court and adds that his reputation is a legitimate one that has been earned by defeating athletic champions.

ATLANTA'S NEW THEATRE.

[Special to The Mirror.]

ATLANTA, GA., April 28.

Henry Greenwall's New Lyceum Theatre was opened most auspiciously this evening before an immense and brilliant audience, including notabilities from different States, and also theatrical managers. Lewis Morrison in Richelieu was the initial attraction.

ALF. FOWLER.

WARD AND VOKES.

Ward and Vokes closed their first starring tour, which covered a period of thirty-six weeks, at New Haven, on April 27. Manager E. D. Stair writes that their next tour will commence at the Bijou Theatre, Pittsburgh, early in September, when these clever farceurs will present an entirely new comedy entitled The Two Governors, which a prominent author is now completing for them. The supporting company will comprise twenty-one people. It is the intention of Ward and Vokes to present a new comedy every year. Maurice Levi has been re-engaged for the Ward and Vokes' company for next season.

THE WILD WEST.

Buffalo Bill's Wild West has given Philadelphia a thrill supposed to be impossible of that staid town. The exhibition is this year better than ever before, and it is drawing many thousands of spectators daily. All the excitement, past and present, of Western life are depicted realistically, while the congress of rough riders, which embraces those remarkably skilled in horsemanship from many nations, presents as thrilling a series of pictures as can be found in any exhibition of skill and bravery. The Wild West this season will probably surpass all its record for success.

PUDD'NHEAD WILSON.

The success of Pudd'nhead Wilson, Mark Twain's story dramatized by Frank Mayo, and presented under the direction of Charles E. Evans at the Herald Square Theatre, has been established beyond a doubt. The play contains genuine comedy, clearly drawn and diversified characters, and is presented by a company of unusual ability.

GOSSIP.

Paul Potter is at the Hygeia Hotel, Old Point Comfort.

George Wadleigh, manager of the 1492 company, ran into town from Philadelphia on Saturday. He returned to the Quaker City yesterday.

Proctor's Pleasure Palace will be the name of the new theatre erecting for Manager F. F. Proctor in Fifty-eighth Street.

Edgar L. Davenport wants a good romantic play. Gus Di Fatta, professionally known as Gus Daly, and Francis Clark, were recently married. They are both members of the Prince Pro Tem company.

Isabelle Evesson Cooper has not given up the stage, as published in various papers throughout the country. She writes that she expects to resume professional work in the Fall.

Seats for Estelle Clayton's production of The Viking at Palmer's Theatre on May 9 are now on sale at the box office. Tickets can also be secured from Miss Clayton, 108 West Forty-seventh Street, or from Mrs. E. L. Fernandez, Mrs. C. H. Doremus, Isabelle Evesson, Mary Penfield, Madame Cottrell, Mrs. Arthur C. Savory, and Mrs. Francoeur. The profits of the production are to be turned over to the Actors' Fund.

Louise Galloway wishes to correct the statement that she had been engaged for Coon Hollow. She has not closed with that attraction.

Harrie S. Hilliard died in London on Feb. 16 of pneumonia. He had just finished an engagement at Toole's Theatre in A Trip to Chinatown, and intended to return to America. He had been abroad since the latter part of 1890. He made his debut in Gasparone at the Standard Theatre with the Duff Opera company, and afterwards assumed the role of Nanki-Poo in Duff's production of The Mikado. He was in the cast of Billie Taylor, and sang the tenor role in the original production of A Trip to Africa. He also sang the tenor role when the Pyramids was brought out at the Star. After going to South America with the Edwin Cleary company, he settled in London, where he filled various engagements during the past five years. He leaves a widow and one child. Robert Hilliard is his brother.

MUSICAL NOTES.

A successful concert was given at the Madison Square Garden Concert Hall on Friday evening by Camella Coenza, and several well-known artists. Signorina Coenza is very young and very pretty, but what is more to the point she bids fair to become a pianist of the first rank. She played a number of test pieces effectively, displaying brilliance, power, sympathy and agility. She revealed her skill most admirably in Martucci's Studio di Concerto. Signor Scognamiglio, who is heard so seldom, played the cello part in Rubenstein's Sonata, in duo for piano and cello, his mastery of its difficulties stamping him as a superb artist. Signor Campanini, Madame Schalchi and Jennie Dutton sang.

Madame Eugénie Pappenheim's pupil will give their annual concert at Chickering Hall this (Tuesday) evening. Thirteen of this distinguished teacher's most advanced scholars will contribute to the varied programme.

[Received too late for classification.]

SAN FRANCISCO.

SAN FRANCISCO, April 23.

Pete Daily and May Irwin have been amusing the patrons of the California in A Country Sport. Last night they added to their source of amusement a burlesque on Trilby. It was excruciatingly funny, although the characters were wide of their mark. Several new songs were introduced. A large house took kindly to the attempt.

The new venture at Stockwell's has met with most flattering success, and judging from last night's attendance, the prospects look very favorable for a continuance. Messrs. Friedlander and Gottlob are working indefatigably to this end, and have already booked for the New Columbia a number of very prominent attractions. The opening on May 13 will introduce Tim Frawley's co. in a repertoire of strong plays.

At Morosco's last evening A Barrel of Money was produced. Little Robinson Crusoe at the Tivoli has been kindly received, although the performance is not up to the standard.

The Baldwin will remain closed for some weeks. The American Girl, with George Osbourne and a very efficient co., will be the next attraction at the California. Dorothy Morton, of the Fencing Master co., is an enthusiast on bicycles. May Irwin also has a wheel. The Wigwam, an old vaudeville house, closed its doors last night. Poor business. Salaries were all paid.

BOTH.

SEYMOUR.—A son to Mr. and Mrs. William Seymour, at Boston, on April 23.

Married.

BAKER—ELLIS.—Frank E. Baker and Edith Ellis, at Pawtucket, R. I., on April 22.

Died.

BELKNAP.—Charles J. Belknap, at White Plains, on April 27.

DUTCHER.—Mrs. William H. Dutcher, at Cottage City, Mass., on April 23.

FISCHER.—Rosa Fischer, in New York, on April 26.

HILLIARD.—Harrie S. Hilliard, at London, Eng., on Feb. 16, of pneumonia.

HATCH.—Mrs. E. A. C. Hatch, at Kenosha, Wis., on April 22.

WHEELER.—Thomas M. Wheeler, in New York, on April 26.

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THE ACTORS' FUND OF THE UNITED STATES OF AMERICA.

FOURTEENTH ANNUAL MEETING.

NEW YORK, May 1, 1895.

The Annual Meeting of the Actors' Fund of the United States of America Association will be held at HOYT'S MADISON SQUARE THEATRE on Tuesday, June 4th, 1895, at 11 o'clock A. M., when the regular annual election will take place, and the reports of the past year's work submitted, etc.

All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 28th Street, New York City.

A. M. PALMER, President.

DANIEL FROHMAN, Secretary.



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GRAND OPERA HOUSE NEW YORK

NEW MANAGEMENT

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HOWE AND HUMMEL, Attorneys.

CORRESPONDENCE.

(CONTINUED FROM PAGE 6.)

play a return engagement. Manager Frohman's co. in Charley's Aunt pleased three large audiences 19, 20, St. Peter's Church choir concert 22 was largely attended. The attractions for the rest of the week are Union University Glee Club 24; Aristocracy 25; Billy Barry 26, 27. — **SAFETY THEATRE** (Agnes Barry, manager): The Watson Sisters co. was the first to exhibit the bronze statues and they have captured the town; S. R. O. 22; Rents-Santley co. 23. — **TRAMS**: The Frohman attractions that are booked to appear here this season are under a local management outside of the theatre. — It is getting to be quite a fad among the ladies to remove their hats during the performances. — Judge Alton Parker, of Kingston, gave a hearing last week relative to the tractor-souler litigation, and then ordered Receiver Mills to sell the house of the Opera House to the highest bidder, but not for less than \$10,000. — Manager C. H. Smith returned to Albany last week, having been called away on account of his brother's illness. A benefit is talked of. — Agnes Barry, the manager of the Gaiety, will have a rouser of a benefit 2.

SYRACUSE. — **WITING OPERA HOUSE** (Wagner and Reis, managers): The Devil's Auction to good business April 24. Trilby 25-27; 1892, 30; Aristocracy 2; Stuart Robinson 3, 4. — **BASTABLE THEATRE** (Frank D. Hennessy, manager): Syracuse University Glee Club concert was well attended 18. Mrs. Potter and Mr. Bellew delighted large and fashionable audiences at advanced prices 22, 23. Mr. Bellew's Marat in Charlotte Corday is masterly. — **Rev. Dr. Talmage** 25; Williams' College Glee Club 26; Eli Perkins 27; Pauline Hall 1; Rhea 4. — **H. R. JACOBS OPERA HOUSE** (C. H. Plummer, manager): The Tornado drew fairly 18-20. Coon Hollow to mediocre attendance 22-24. Dark 29-4; James B. Mackie 6-8. — **TRAMS**: Manager Frank Hennessy, of the Bastable, took Mrs. Potter for a bicycle ride 23, the lady being an enthusiastic cyclist. — Manager Hennessy announces the Milton Aborn Opera co. as his attraction for the short season of Summer opera mentioned in my last letter. The engagement begins May 20.

ROCHESTER. — **LYCEUM THEATRE** (A. E. Wolf, manager): House dark April 22-27. John Drew 1. — **COOK OPERA HOUSE** (H. A. Foster, manager): Fine houses greeted Milton Nobles and his co., who appeared in From Sire to Son, Love and Law, and The Phoenix 22-24. On 25-27 Lillian Kennedy attracted good business with She Couldn't Marry Three. Tony Pastor 29-1. — **ACADEMY OF MUSIC** (Louis C. Cook, manager): John R. Hopkins' Trans-Oceanic Vaudeville co. pleased large audiences 22-27. Minnie Seward 29-4. — **MUSSEY THEATRE** (J. C. Moore, manager): Business fairly good with straight variety 22-27. The same 29-4.

SCENECTADY. — **VAN CURLER OPERA HOUSE** (C. H. Benedict, manager): Palmer Cox's Brownies April 19, 20 and matinee. Cecelia was presented by local talent 23, under the auspices of St. John's Church. Mrs. James Brown Potter and Kyrie Bellew in Charlotte Corday 26; Still Alarm 27; Devil's Auction 29; Stuart Robinson 1; 1892, 2. — **TRAMS**: Ed. Velverton, the genial treasurer of the Van Curler, has been appointed clerk of division No. 2 of the Erie Canal. He will, however, continue to hold his position at the theatre for the rest of the season. — The Choral Society of this city are arranging a grand concert to be given at the Van Curler 27. — **Buffalo Bill's Wild West** will exhibit here 15. — **Engine R. Sanger**, who plays the part of the duke in The Brownies, received a warm welcome while here. He managed the Union College Minstrel co. last winter, and has a host of friends among the college boys.

POUGHKEEPSIE. — **COLLINGSWOOD OPERA HOUSE** (E. B. Sweet, manager): Aristocracy proved a capital card for Manager Sweet's benefit April 19, his friends filling the house. The Waite Comedy co., including Alfred Kelly and Lillie La Rose, a brass band and orchestra, in all thirty-five people, opened here 22 for a two-weeks' engagement. The audiences so far have been large and well pleased. The co. is a capable one and deserves the patronage accorded them. Mr. Waite is a resident of this city.

WHITEHALL. — **MUSIC HALL** (A. M. Andrews, manager): The Ellwood Players April 15-20; good business; fair attraction. — **Frederic Bryton** in Forgiven 26.

OLEAN. — **Opera House** (Wagner and Reis, managers): Otis Skinner in The Merchant of Venice April 19; large and enthusiastic audience. — **Corse Payton** 29-4; Shore Acres 7, return engagement.

CORNING. — **Opera House** (A. C. Arthur, manager): Otis Skinner in His Grace of Grammont April 20, return engagement; small but pleased audience. Devil's Auction 23; large audience; satisfactory performance. — **Stuart Robinson** in The Henrietta 3. — **TRAMS**: Otis Skinner closed his season in this city 20.

HORNELLVILLE. — **SHATTUCK OPERA HOUSE** (S. Osowski, manager): William Barry and his excellent co. repeated the success made earlier in the season April 17. Audience large and enthusiastic; receipts, \$181.25. By request, in an open letter signed by scores of patrons of the Shattuck, Manager Osowski will be tendered a benefit 27. 1892 will be the attraction, and its success is already assured. Maude Hillman Comedy co. week beginning 6-11.

CORTLAND. — **Opera House** (Warner Reed, manager): Dark April 18-27. — **Gossard**: Amateur circles are lively at present. The ladies of Grace Church will present Rebecca's Triumph at Taylor Opera House 2. — The Choral Society will render Mendelssohn's Athalia at the Cortland Opera House 8. — The co. which pre-

sented One Hundred Years Ago here 26 have received several offers from surrounding towns, one of which they accepted. They went to McGrawville 11, and in addition to the play presented the operetta, Rangers of the Forest, to a crowded house. — **Manager Rood** contemplates having the scenery at the Opera House repainted this Summer.

GENEVA. — **SMITH'S OPERA HOUSE** (F. K. Hardison, manager): Trilby April 22; performance excellent. Hospital benefit, home talent, 24; Milton Nobles 25-27; 1892, 29; Hobart College Minstrels 1; Fullerton 6, 7; Shore Acres 10.

JOHNSTOWN. — **GRAND OPERA HOUSE** (C. H. Ball, manager): Thomas W. Keene in Richelieu to a fair-sized house April 19. Palmer Cox's Brownies 22; good advance sale.

PORT JERVIS. — **Opera House** (George Lee, manager): Dark April 20-27.

LITTLE FALLS. — **SKINNER OPERA HOUSE** (H. A. Skinner, manager): L. F. Rife Corps Fair continues April 22-24. Oscar P. Sisson entertained a large audience at the Fair 20 with humorous recitations. Dan McCarthy in The Pride of Mayo 1. — **CRONKHITE OPERA HOUSE** (W. H. Cronkhit, manager): Concert by local talent 20 to a good-sized audience. William Barry in The Rising Generation to a crowded house 29; audience well pleased.

AUBURN. — **BURTS OPERA HOUSE** (E. S. Newton, manager): Past Mail to a fair-sized audience April 17. Redy the flower, by local talent, to a large and well-pleased audience 18. William Barry in The Rising Generation to a large and well-pleased audience 20; return engagement. Palmer Cox's Brownies to big business 22. Co. good. The lady who took the part of Queen Titania once lived in Auburn. Thomas W. Keene 24; After the Ball 25; A. G. Field's Minstrels 1; John Drew 9; Shore Acres 11.

BINGHAMTON. — **STONE OPERA HOUSE** (Clark and Delavan, managers): Parada (local) closed a most successful week's engagement April 20. Thomas W. Keene 22 in Louis. — **TRAMS**: Manager F. B. Joseph Haworth 23, 26 in Hamlet and The Bell; Charles H. Yale's Devil's Auction 27. — **BYRON THEATRE** (A. A. Fennyvessy, manager): Ole's Luck 23-24; good business. Fullerton 25-27. — **TRAMS**: Managers Clark and Delavan are busily preparing for their fifth annual musical festival, which takes place week of June 3, and promises to eclipse any previous effort.

TROY. — **GRISWOLD OPERA HOUSE** (S. M. Hickey, manager): The Marie Tavy Opera co. presented Carmen very acceptably to a fair house April 18. Trilby to good business 20. William A. Brady in The Rising Generation to a large and well-pleased audience 23; return engagement. Eleanor Barry as Trilby played with a fine conception of Du Maurier's heroine. The rest of the cast is satisfactory. Samri S. and Kittie Baldwin duplicated the hit made early in the season and drew largely 22-24. Potter-Bellew co. 27. — **RAND'S OPERA HOUSE** (Gardner Rand, manager): Charley's Aunt played to a good house 22. John Drew 29. — **GAIETY THEATRE** (James Hennessy, manager): The Rents-Santley Novelty co. drew large audience 22-27.

WATERTOWN. — **CITY OPERA HOUSE** (E. M. Gates, manager): Trilby was presented April 23 to a large and delighted audience.

OWEGO. — **WILSON OPERA HOUSE** (John R. Sweet, manager): Ole's Luck April 23.

HOOSICK FALLS. — **CASINO OPERA HOUSE** (Dr. F. R. Hudson, manager): After the Ball April 19; business fair. Peck's Bad Boy, billed for 19, failed to appear. Dan McCarthy in The Pride of Mayo 20.

PENN YAN. — **SHEPPARD OPERA HOUSE** (C. H. Sisson, manager): Dark April 22-27.

MEDINA. — **BUNT'S OPERA HOUSE** (Cooper and Hood, managers): Si Plunkard April 26. — **TRAMS**: Nineteen dates have been canceled here this season.

UTICA. — **Opera House** (H. E. Day, manager): William Barry presented The Rising Generation April 22, under the auspices of the Trades Assembly Building Fund, to a fair-sized audience who were well pleased. The Brownies 23, 24 to very large audiences. The Devil's Auction 1; Stuart Robinson 5.

JAMESTOWN. — **Allen's Opera House** (A. E. Allen, manager): The Maude Hillman co. week of April 18-20 to good business. The Fast Mail 23; light business, owing to this being its fifth visit. Rose Coghlan presented Diplomacy 24 to a large and enthusiastic audience. Wang 26; Mora week of 29-4; A. G. Field's Minstrels 6; Finnigan's Ball 7.

GLOVERSVILLE. — **KASSON OPERA HOUSE** (A. L. Covell, manager): Thomas W. Keene in The Merchant of Venice was enthusiastically received by a good-sized audience April 20. Daly's Players, booked for week of 22, canceled. Hands Across the Sea 27; Dan McCarthy 29; 1892, 1; Rhea 10.

OSWEGO. — **RICHARDSON THEATRE** (J. A. Wallace, business manager): Lillian Kennedy in She Couldn't Marry Three and A Midnight Frolic April 19, 20, with matinee, at popular prices, to S. R. O. W. A. Brady's Trilby co. 24; good house. Everybody well pleased. The entire co. was very competent, especially James Colville as Svengali and Mabel Amber as Trilby. The Devil's Auction 25; A. G. Field's Minstrels 30; Pauline Hall 2; Thomas Q. Seabrooke 7; Sol Smith Russell 10; E. H. Sothorn 14; Shore Acres 16.

BALDWINVILLE. — **HOWARD OPERA HOUSE** (H. Howard, manager): House dark week of April 18-25.

TICONDEROGA. — **JONES' OPERA HOUSE** (Frederick Jones, manager): Vreeland's Minstrels April 22; good business. Frederic Bryton in Forgiven 26. Misty Midgits 1, 2; amateur performance given by the ladies of the Church of the Cross, Ticonderoga, directed by Miss Frances Griswold.

SALAMANCA. — **FITTS OPERA HOUSE** (Mary C. Fitts, manager): This new Opera House will be opened 2 by Rhea in The Lady of Lyons. This house is pronounced the finest in Western New York. It is fitted through-

out with all the modern improvements, lighted by electricity, has four boxes, and a seating capacity of 1,000. It is an ornament to our city and a credit to the enterprise of the owner and manager, Mrs. Mary C. Fitts.

ITHACA. — **THE LYCEUM** (M. M. Guistadt, manager): Tornado Hook and Ladder co. No. 3 (local) gave three performances in minstrelsy to full houses April 19, 20. Thomas W. Keene 23; good business. Pauline Hall 30; Aristocracy 4; Stuart Robinson 7; John Drew 8.

MIDDLETOWN. — **CASINO THEATRE** (H. W. Corey, manager): A Fatted Calf April 29; large business; performance unsatisfactory. Minnie Madden Fiske's comedy-drama, Caprice, was produced under the direction of Odell S. Hathaway 24, 25, for the benefit of Thrall Hospital, to large business. The production was a decided success and at the hands of a clever amateur cast of this city. Cast: Prof. Potts, Albert E. Nickerson; Jethro Raster, George F. Bailey; Jake Baxter, Marshall Waitball; Harry Woodthorpe, Fred S. Rogers; Jerome Henderson, Frank O. Weed; Jack Henderson, Odell S. Hathaway; Wally Henderson, Elliot Weed; Mrs. Watson, Kate Walsh Brown; Edith Henderson, Lucia C. Pillsbury; Millie Evans, Mattie Corder; Mercy, Bertha Morgan.

CONHOES. — **CITY THEATRE** (Powers and Williams, managers): Peck's Bad Boy April 20; two performances. National Dramatic co. began a week's engagement 22 with Passion's Slave, Harry Mainhall leading. McGibney Family 30.

LYONS. — **MEMORIAL HALL** (John Mills, manager): Maple City Minstrels (local) April 18; large and well-pleased audience. Thomas H. Murray's song, "The Old Church Choir," was a success. The Night Owls 24; fair-sized audience; performance satisfactory. Si Perkins canceled. Rhea and Fullerton are underlined.

SARATOGA SPRINGS. — **TOWN HALL** (J. M. Putnam and Co., managers): J. W. Herbert's three-act comedy, After the Ball, was finely presented April 19 to a fair-sized but appreciative audience. Edwin F. Mayo and Mary Anderson in The Still Alarm underlined. — **POTNAM MUSIC HALL** (J. E. Smith and Co., managers): C. W. Vreeland's Minstrels gave a very satisfactory performance to fair business 24.

NEWBURGH. — **ACADEMY OF MUSIC** (Fred M. Taylor, manager): Trilby drew a large and well-pleased audience April 19. Aristocracy 22 for the Elks proved a good thing, as their treasury was greatly increased by their appearance here. — **TRAMS**: Owing to the departure of Lawrence Hanley, the part of Svengali was very ably taken for the first time by William A. Brady, who received a curtain-call at the end of the second act.

KINGSTON. — **Opera House** (C. V. Dubois, manager): House dark 24. — **TRAMS**: Trilby was canceled from April 22 until a later date.

BATH. — **CASINO OPERA HOUSE** (C. A. Shultz, manager): Marshall F. Wilder 1; Aristocracy (for Manager Shultz's benefit) 4.

CANANDAUAH. — **GRAND OPERA HOUSE** (McKechnie and Mather, managers): Mrs. Potter and Kyrie Bellew in Charlotte Corday delighted a large and fashionable audience April 24.

NAGARA FALLS. — **PARK PAVILION** (State Reservation): Mikado, for the benefit of the Forty-second Separate Co., April 23-25; fair business. — **TRAMS**: Through the kindness of Mr. T. V. Welch, superintendent of the State Reservation, The Devil's Auction co., whose date was canceled on account of the fire at the Park Theatre, spent Monday here viewing the Falls. They will close for the season at Middletown, N. Y. They carry forty-five people. They were very much disappointed on account of the fire.

AMSTERDAM. — **Opera House** (A. Z. Neff, manager): Thomas W. Keene in The Merchant of Venice April 19 pleased a large audience. Billy Barry 24 entertained a small audience. Mrs. Potter and Kyrie Bellew 1. — **TRAMS**: Manager Neff has been confined to the house for the past two weeks with inflammatory rheumatism.

MURDOON. — **Opera House** (The Lyta Banjo, Mandolin and Guitar Club (local) greatly pleased a very large audience April 18. The performance of Ella Ten Eyck Macy, elocutionist, was the event of the evening. Frohman's co. in Aristocracy 20 deserved a much larger house than it had. The Old Homestead 11.

ONEONTA. — **METROPOLITAN THEATRE** (W. D. Fitzgerald, manager): John A. Preston's Howard stock co. opened for a week April 22 to good business. Co. and band excellent. Lola Pomeroy 2. — **TRAMS**: The Girl Spy (local) 15-17 gave a good entertainment. Business good.

MATTEAWAN. — **DINGLE OPERA HOUSE** (W. S. Dibble, manager): The Danger Signal to poor business April 19. — **TRAMS**: The carpenters would not work and the actors had to set scenery themselves.

FISHKILL-ON-HUDSON. — **PRATTIN'S ACADEMY OF MUSIC** (Clark and Peattie, managers): The Danger Signal to fair business and a well-pleased audience April 20. They closed their season here. The Progress Dramatic co. played a fair-sized house 22. Benefit of Highland Hospital 29; Ticket-of-Leave Man 30; Hi Harry's Minstrels 2.

WELLSVILLE. — **BALDWIN'S THEATRE** (E. A. Rathbone, manager): Lillian Kennedy 1.

BONDOUT. — **LISCOB'S OPERA HOUSE** (George G. Lisco, manager): Dan McCarthy April 29; good house. The Cashier co. 21-27; poor business.

NEBRASKA.

WAYNE. — **Opera House** (Col. James Britton, manager): House dark April 22-27. Coming: Elite Comedy co. 29.

FREMONT. — **LOVE OPERA HOUSE** (E. C. Usher, manager): Black Crook April 16; good business. Ross

the mesmerist did fairly well 18-20. Rooney Comedy co. 26.

MADISON. — **NEW HEBN OPERA HOUSE** (J. W. Maguire, manager): Under the Spell, a temperance play, was produced April 17 under the management of the Royal Entertainers to large attendance.

NEW MEXICO.

ALBUQUERQUE. — **GRANT'S OPERA HOUSE** (B. F. Davis, manager): Carnival of Nations (local) 17, 18, fair houses; creditable performance, under the direction of R. L. Landrum. House was dark 15-20.

NORTH CAROLINA.

WILMINGTON. — **Y. M. C. A. AUDITORIUM**: Schubert Male Quartette April 19; large audience; very delightful entertainment.

ASHEVILLE. — **GRAND** (Thrash and Pearson, managers): Aunt Sally April 13; light business. Carrie Lamont co. 15-21 in repertoire; co. good. Carrie Lamont is pretty and piquant. There was a big house on the first night, but bad weather affected the attendance on the two following nights.

NORTH DAKOTA.

JAMESTOWN. — **LLOYD'S OPERA HOUSE** (E. P. Wells, manager): Alabama April 15; crowded house. performance highly satisfactory. — **TRAMS**: Since Manager Wells has excluded from his Opera House all but first-class cos., the attendance has shown a marked increase, and Jamestown is considered a good one-night stand. Previous to Manager Wells assuming charge, the attractions were not all of the best class, naturally injuring the patronage.

FARGO. — **Opera House** (C. P. Walker, manager): Despite a big opposition, Alabama played to good business April 15; receipts, \$463.25. Play and co. were enthusiastically received. Davidson and Glazier in repertoire of standard plays to very poor business 18-20. Two Old Cronies 24; Maude Granger in Fringe of Society and Camille 29, 30; Georgia Minstrels 18; Lillian Lewis 20.

BISMARCK. — **ATHENEUM** (J. D. Wakeman, manager): Alabama April 17; large audience and splendid performance. Hall's Orchestra Concert 20; S. R. O. excellent entertainment. Two Old Cronies 23. Miss Meta Stanley, who appeared with Hall's Orchestra Concert co., is strikingly handsome, and possesses a fine soprano voice of great power and range.

GRAND FORKS. — **METROPOLITAN THEATRE** (E. J. Lander, manager): Two Old Cronies April 18; fair house; performance very poor. Blanche Howard Hunter, vocalist, made a big success in concert 22.

OHIO.

DAYTON. — **GRAND OPERA HOUSE** (Harry E. Feicht, manager): A local concert for the benefit of Deaconess Hospital to good business April 13. The various numbers, both local and instrumental, were creditably rendered. County Fair to fair business 17. War songs were sung to good business 18. The veterans in attendance, as well as the audience generally, were rapturous in their attestation of the stirring and patriotic airs. — **PARK THEATRE** (Harry E. Feicht, manager): Hoss and Hoss to fair business 18-20. Nobody's Claim to a fair business 22-24. Sadie Hannon was fairly supported and gave lovers of the sensational drama a fair performance. Arnold Wolford 2-4; Si Plunkard 6-8; An American Hero 9-11; London Belles 16-18; Sam Young 20-23; The Telegram co. 27-29. — **TRAMS**: Carrie Sweeney, of Hoss and Hoss co., was indisposed and unable to appear during the engagement here. Her part was filled by other members of the co. without any notable detractor from the general performance. — **Marie Wainwright** in An Unequal Match will appear at Memorial Hall (Soldiers' Home) 21. — The season is fast drawing to a close, the beautiful weather being a strong counter attraction for our theatres, as the business best attests. — **Harry E. Feicht** and Co., of The Charity Circus, left for Galveston, Texas, 18. The friends were legion who wished local entertainments and a prosperous venture. — A number of local entertainments will be given at the Grand Opera House for the month of May, notably Ben Hur 20-4, and Dayton Turnverein in a gymnastic exhibition 6.

URBANA. — **MARKET SQUARE THEATRE** (H. H. Williams, manager): Fitz and Webster's Breezy Time co. played a fair house April 20. Burton's New York Theatre co. opened 22 for a week in Tom Sawyer to a good house. — **TRAMS**: J. S. Blackaller and wife, of British Columbia, spent the week here with their sons, Henry and Arthur Blackaller, of the Burton co. — **Pearl Sizer**, a ten-year-old girl of Springfield, O., made her debut as a song-and-dance artist here 22 with the Burton co. She made a decided hit. All the employees of Black's Opera House, Springfield, came up to see her debut and visit the Burton co. After the performance the co. and visitors had a supper at the Sowles' Hotel.

LIMA. — **FAUROT OPERA HOUSE** (R. L. Bates and H. G. Hyde, managers): Joe Ott in The Star Gazer pleased a fair house April 17. An excellent performance was presented by Rhea to a medium audience 19. Eddie Roy in Off the Earth 21. The Girl I Left Behind Me 27; Shore Acres 30. — **TRAMS**: A change of management of the Faurot will occur 1, which Messrs. Bates and Hyde will retire and W. A. Livermore, of Marion, Ind., will assume control. The retiring management have established a high standard of excellence for the playhouse. Mr. Livermore is experienced in the business and will undoubtedly duplicate the success of his predecessors.

KENTON. — **DICKSON'S GRAND OPERA HOUSE** (Henry Dickson, manager): True Irish Hearts April 19; small house.

BELLEFONTAINE. — **GRAND OPERA HOUSE** (George

W. Guy, manager): County Fair April 15; largest and most fashionable audience of the season. Noss Family in the Kodak 23.

STUDENSVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Punch Robinson's co. in repertoire the week ending April 20 to good business. Peter Maher 23; Thatcher and Johnson's Minstrels 23.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Fanny Rice April 15-17; good business. Thatcher and Johnson's Minstrels 1; Della Fox 2.—ITEM: Next season we are to have Sunday theatricals, which were prohibited two years ago.—The Grand has had a good season which will close the last of May.

DENVER.—WILKINSON OPERA HOUSE (J. W. Wilkinson, manager): Blind Tom April 17; poor business. Krause Stock Comedy co. 23-25.

COSHOCTON.—OPERA HOUSE (Louis Simmermacher, manager): Gorton's Minstrels April 17; good house and good performance.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Joe Ott in The Star Gazer April 19; fair business. Robert Downing 1.

SIDNEY.—MONUMENTAL OPERA HOUSE (P. F. Sarver, manager): True Irish Hearts April 18; poor house; performance fair. J. C. Lewis in Si Plunkard 1.

WASHINGTON C. H.—OPERA HOUSE (H. R. Smith, manager): Crust of Society 6.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Dark week of April 17-21.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Fanny Rice April 18 in Nancy; fair house. Bellstead's Military Band 22; S. R. O.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Fanny Rice in Nancy April 19; fine performance to a large and delighted audience.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): A Breezy Time April 18; good house.—ARMORY HALL (L. Bristley, manager): Neil Burgess Comedy co. in The County Fair to a good house 20.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): The Troubadours, local minstrels, packed house; receipts \$200. Rhéa 30 in The New Magdalen, supported by a strong co., to a fair business. These attractions close the most successful season here for years.

PAULINE.—GRAND OPERA HOUSE (J. P. Gesser, manager): House dark April 15-20. Noss Jollity co. 25.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Frohman's New Boy to a small house April 16. 6 Bells 3; Keller 27.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Fisher's Cold Day co. April 19; fair business.

DEFAUCE.—CITIZENS' OPERA HOUSE (B. F. Edos, manager): Noss Jollity co. April 22; George Thatcher and Carroll Johnson's Minstrels 5.—MYERS' OPERA HOUSE (L. E. Myers, manager): Dark.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Joe Ott in The Star Gazer April 20; fair-sized audience. Wang to good business 24.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): County Fair April 19; good business. Lantonnelli, hypnotist, opened a week's engagement 22.

CANTON.—THE GRAND (L. R. Cool, manager): Joe Ott in The Star Gazer April 18; fair business. Hallen and Hart in Later On played a fair sized audience 22. Humanity 23; good business. Shore Acres 1; Dr. Syntax 3.

KENT.—OPERA HOUSE (Mark Davis, manager): Fitz and Webster in A Breezy Time 30. Coon Hollow 18; Noss Jollities in The Kodak 20.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): Elmer E. Vance's Limited Mail, booked for April 17, failed to make their appearance. Gustave Frohman's New Boy played a good-sized audience 19. Bert Coote made a big hit. Gordon and Wells opened a week's engagement 22 to S. R. O. Rhéa in The Lady of Lyons 30; Byrne Brothers in 6 Bells 10.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): County Fair April 18; good business. Fitz and Webster 23; return engagement; good business. Eddie Foy in Off the Earth 25; De Wolf Hopper in Dr. Syntax 30.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Noss Jollity co. 18-20; business good.

SANDUSKY.—BISMILLER'S OPERA HOUSE (Charles Baet, manager): The Bells of Blackville April 23, 24; large and well-pleased audiences. A number of our society girls composed the talent. No names appeared on the programme and the performers kept the audience guessing as to their identity under cover of the "buried cork." The proceeds go to the Woman's Relief Corps. Lincoln J. Carter's Fast Mail 29; Texas Steer 2.—ITEM: Your correspondent successfully overcame the initiatory ceremonies and is now a full-fledged Elk.

NEWARK.—MEMORIAL AUDITORIUM (Pierson and Spencer, managers): Wang Opera April 19; splendid performance; good business. Ben Hur 24-26.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): The Night Owls April 18; fair business. The New Boy 20; good house. Albion's Empire Entertainers 23, 24; poor business. Peter Maher 27.

MARYSVILLE.—CITY OPERA HOUSE (J. F. Pearce, manager): Walker Whiteside in The Merchant of Venice April 20; highly-pleased audience. A Breezy Time 23; good business and satisfactory performance.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Rhéa April 21; fair business; well-pleased audience. 4 Bells 2.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Big 4 Opera House will close the season 2 with Robert Downing in The Gladiator.

MARIETTA.—AUDITORIUM (Alderman Brothers, managers): Fanny Rice in Nancy April 23; large and enthusiastic audience; performance good.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Walker Whiteside in Hamlet pleased a fair house April 18. Rev. A. J. Palmer lectured to a large and fashionable audience 22. Selma Herman 1; Thatcher and Johnson's Minstrels 3.

TROY.—OPERA HOUSE (G. A. Bradish, manager): Fitz and Webster gave a pleasing performance to a good house 18. The Brownies (home talent) 25; Si Plunkard 10.

TIFFIN.—NORRIS OPERA HOUSE (Charles L. Bristol, manager): Joe Ott presented The Star Gazer April 17 to good business and gave satisfaction. Gorton's Minstrels to a fair house 23.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): The American Travesty co. presented Off the Earth to good houses April 22, 23. Eddie Foy, H. V. Trednick and Sadie MacDonald furnished most of the amusement, while the scenery was beautiful. Mr. and Mrs. Arthur Lewis in The Trust of Society 24-27 drew fair houses.

BUYRUS.—VOLKERTH OPERA HOUSE (V. R. Cheney, manager): Walker Whiteside as Richieu April 19; Rhéa 24; fair business. Lewis Morrison's Faust 23.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Wilbur Opera co. made such a success during the short engagement here April 15-17 that a return engagement will be played week of 6-11. Hallen and Hart in Later On 23; good house; very satisfactory performance. The home talent minstrels were greeted by a good house 24. Some very clever specialties were given.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): Ed. F. Davis' U. T. C. April 17; S. R. O. The house was dark 23-25. An operetta by home talent will be given 2. Professor Hampton in spiritualism and legendaria 3, 4; A Scrap of Paper, by home talent, 23.

OREGON.

PORTLAND.—MARQUAN GRAND (S. C. Heilig, manager): A Husband in Clover and My Lord in Livery, two one-act comedies, by amateurs from Vancouver, Wash., for the benefit of the Vancouver Firemen's Association, were greeted by a fair-sized house April 17. The principals in the casts were J. J. Bradley, Lieutenant Clark, Jesse B. Williams, Nan Marshall, Louise Trotter, Miss Anderson, and Clyde Eastman, all of whom did very creditably.—CORBAY'S NEW THEATRE (John F. Corbary, manager): Theodore Krimm Dramatic co. benefit 18 for the purpose of helping out this stranded co. drew a good house. With a few exceptions the "shows" presented by the co., comprising an olio of curtain-raisers and scenes from plays, was poorer than the poorest.—ITEMS: Cal Helig, manager, Marquam, returned here 20 from a week's trip on the Sound. During his absence George L. Baker, stage-manager and general advertising manager of the Marquam, had charge of the house.—A Bowers' Girl is a soon-to-come attraction at the Marquam.—Prof and

Mrs. Little of Salem will be tendered a benefit at Reed's Opera House 26.—A cast of fifty La Grande amateurs gave the Deestrick Skule at Stewart's Opera House 17. The house was crowded. The performance was excellent.—The Mountain Wail will soon be given by local talent at Roseburg's Opera House, Roseburg.

Herbert L. Brown, entertainer and humorist, will be tendered a benefit by Portlanders at the Marquam June 3. A most interesting entertainment is anticipated.—Thomas F. Getz and John Keating's laugh-launching skit, Hawaiian King, Pro Tem, will be put on at the Marquam 16-18. The Multnomah Amateur Athletic Club here has bought the right to produce this for three nights and a matinee as its '95 annual entertainment.—James J. Corbett in The Naval Cadet will be at the Marquam in June.—The T. Daniel Frawley Stock co. will play a return date at Marquam April 29, appearing in Finero and Johnson's Sweet Lavender. The co. will begin a thirteen weeks' engagement at the New Columbia Theatre, San Francisco, 13.—Vayce will be here in either May or June.—The Boyer Club of this city, under the leadership of W. H. Boyer, gave a very successful orchestral concert here at Arion Hall 17. The club was ably and pleasingly assisted at the concert by Paul Wassinger and the Philharmonic Orchestra of this city.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Star Concert co. April 17; fair business. Henry Strange, colored actor, was very satisfactory in his Shakespearean readings, and was heartily applauded. Paint and Powder Club, amateurs of Baltimore, produced Joan of Arc to a large and fashionable audience 18, and made a hit. Lizzie May Hall 25; fair business.

JOHNSTOWN.—ADAMS' OPERA HOUSE (Alexander Adair, manager): Mora-Williams April 15-20 to moderate business.—Opera House (James E. Ellis, manager): Richard Golden in Old Jed Prose to good business 19; general satisfaction. The Amazons brought out another large audience 20. The greatest theatrical event of the season was the first appearance in this city of Rice's Surprise Party in 1892, 23, under the auspices of the B. P. O. E. The house was well filled with all the society people of this city, and the performance gave general satisfaction.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): A Jolly Lot pleased a fair-sized audience April 17. A Green Goods Man 19 to good business. A very good performance was somewhat marred by the non-appearance of Paul Dresser's musical director, who was detained in New York on account of the illness of his wife. The Lehigh University Students crowded the house at their performance of Ali Baba 19. James T. Daly coached the students during the rehearsals. The Telegram was a highly acceptable attraction 22. Owing to the illness of Florence Bindley at Atlantic City the performance of the Pay Train, booked for 23, was cancelled. Aristocracy 27.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Coon Hollow April 19; good performance to fair business. Manola-Mason co. in Friend Fritz 26.—ASSEMBLY BUILDING (M. S. Way, manager): Dark 18-25. Fanny Rice in Nancy 26.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oiler, manager): Conroy and Fox in Hot Tamales to a small but well-pleased audience April 23. The Drummer Boy of Shiloh, local talent, 25-27. Fanny Rice in Nancy 1.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Waite's Comedy co., with band, in repertoire April 15-20, drew fairly well, giving good performances. Manola-Mason and Friend Fritz 24; Hoss and Hoss 1. Canceled by co. Our Country Cousin, 29. Canceled by house, Telegram 26.

SCRANTON.—DAVIS' THEATRE (George E. Davis, manager): The White Crook April 18-20; good business. J. E. Toole 22-24 in Killarney and the Rhine to fair business. Represented Rip Van Winkle 25-27.—THE FROTHINGHAM (Arthur Frothingham, manager): Yale Glee and Banjo Club 17; fair business. Altoona 22-27 by local talent, for the benefit of the local Army.

The opening performance was attended by Governor Hastings and staff.—ACADEMY OF MUSIC (M. H. Burgher, manager): Charles Dickson 18; A Green Goods Man 19; both to light business. John Drew 30 in The Butterflies to good business. Milton Aborn co. 22, 23 in Tar and Tartar, and Ship Ahoy! to large and well-pleased audiences. The Buff Comedy co. 29-4.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Night Owls Burlesque co. to fair business April 20. Punch Robertson co. opened to good business 22.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Mrs. Mountford lectured on "The Holy Land" April 22 to large and appreciative audiences. Rose Coghlan in Diplomacy 25; Mora-Williams co. 20-25.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam. P. Yoke, manager): The Bostonians in Robin Hood April 22 at advanced prices delighted a packed house. Coon Hollow 3.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): Lincoln J. Carter's Tornado April 23; good business. Queen Esther, by home talent 20.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Otis Skinner April 18; fair house; general satisfaction. Kate Claxton 19; medium attendance. Minnie Seward 22 opened for a week to a large house. Punch Robertson 6-11.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): A Jolly Lot was presented April 26 to a large and well-pleased audience.

EAST STROUBSBURG.—ACADEMY OF MUSIC (J. H. Shuttell, manager): Dark April 15-20.

SERVIC.—P. O. S. OF A. OPERA HOUSE (F. R. Eichen, manager): Side Tracked April 21; good performance. The Bostonians in Robin Hood Keed's appearance 9 will be a red letter event in the annals of local theatrical history. The Clover Club is arranging to banquet the comedian, and it is expected that much attention will be shown to Miss Rush who was born here. The co. closes the season here, and several of the members are expected to tarry awhile with us.

POTTSVILLE.—ACADEMY OF MUSIC (Wm. W. Mortimer, manager): Conroy and Fox in Hot Tamales April 18; big house and good performance. The New Boy 26; Trilby 6.

UNIONTOWN.—GRAND OPERA HOUSE (John Basinger, manager): Dark April 22-27.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Manola-Mason and Friend Fritz April 23; good business; fine performance.

PHILIPSBURG.—PICKER'S OPERA HOUSE (H. D. Bloom, manager): Tableaux Vivants were produced April 19 by locals for the benefit of the Village Improvement Society; large house; good entertainment.

JEANNETTE.—OPERA HOUSE (T. J. Rogers, manager): Franklin Marshall Glee Club, cancelled April 18. Colonel and I cancelled 20. True Irish Hearts 1. French Dramatic co., local, 11.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): Local High School held an entertainment April 19; good house.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Side Tracked April 19; poor house. Wang 23, at advanced prices; large house and well-pleased audience. Rose Coghlan 26 in Diplomacy. Maude Hillman 29-4.

READING.—GRAND OPERA HOUSE (George Miller, manager): A very good performance of The Telegram attracted large audiences April 18, 19. Danny Mann, who was spending a week in this city, joined The Telegram co.—ACADEMY OF MUSIC (John D. Misher, manager): The Temple of Fame, local talent, 18. Charles Dickson gave a good performance of The Salt Cellar and Lucio 19. Manola-Mason gave a very enjoyable performance of Friend Fritz to a large house 20.—HIGH THEATRE (George W. Middleton, manager): Rose Sedell's London Belles 22-24; good houses.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): A Jolly Lot April 24; small house; general satisfaction.

PITTSBURG.—MUSIC HALL (J. A. MacDougall, manager): Lyric Club, Hospital benefit, April 18, 19; S. R. O. Thomas E. Shea opened a week's engagement 22 in The Snare of New York to a packed house. Mr. Shea is a big favorite here.

MT. CARMEL.—BURNISH POST OPERA HOUSE (Joseph Gould, manager): Indian Hat April 20; very poor performance to a small house. Imogene (V. M. V. C.) fine performance; fair house 22.

POITSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Jessie Mae Hall in The Telegram delighted a fair audience April 23.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Hot Tamales April 19; fair business. Lincoln J. Carter's Tornado played a fair-sized audience 22.—ITEM: The prospects for next season look

very bright, as Manager Byrnes has booked already thirty-eight first-class attractions.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Bobby Manchester's Night Owls April 19; good-sized audience; performance good. Humanity 23; large house; performance excellent. Mora 6-11.

ERIE.—NEW PARK OPERA HOUSE (Wagner and Reis, managers): Otis Skinner in His Grace De Grammont April 17 delighted a fair-sized audience. Kate Claxton in The Two Orphans 20; good attendance. Colonel Robert G. Ingersoll lectured on "The Bible" 22 to good business.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Dark April 22-27.

TYRONE.—ACADEMY OF MUSIC (M. S. Falk, manager): Dark April 22-27.

CORRY.—WAGNER THEATRE (L. A. White, manager): The Brownies April 19, 20; The Night Owls 22; fair business. The Fast Mail 24; small house. 8 Bells 11. Punch Robertson 16-18.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): New England Home April 19, 20; large audiences. Musical concert 2; benefit of the Opera House orchestra.

GREENSBURG.—LOMISON THEATRE (R. G. Citter, manager): Business Strictly Business, was presented by the pupils of G. Stuart Brodbeck's School of Acting April 24 to a large and fashionable audience. A double bill will be given 25. The regular season at this house has closed, the attractions booked for the latter part of April and the first of May being cancelled.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Myers and Mishler, managers): Old Jed Prose, April 18; fair house. Johnstone Bennett in The Amazons 19; excellent entertainment. The Dazzler No. 1 co. 20; good house; everybody pleased. The New Boy 23, Elks' benefit; every member of the co. gave satisfaction to a large audience. 1892 24 was satisfactory to a paying house.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Florence Rudley in The Pay Train April 19, 20; large and well-pleased audiences matinee and night. Wagona Glee Club, local talent, in The Merry Milkmaids 25.—ITEMS: The Charity Dramatic Association of this city have announced that they will produce Charles's Aunt in the near future.

MEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The Amazons played a good house April 18 at advanced prices. The New Boy (Bert Coote as Freddie) 22; clever performance.—AT MYERS' THEATRE (R. B. Beane, manager): The Great Alibi and his vaudeville co. to fair business 18-20. Corse Payton and co. in repertoire 22-27 to good business.—ITEMS: One of the features of the Corse Payton co. was the placing of \$3,000 in gold in a show window as a good-bye gift.—Major H. V. Oldfield, a clever actor from Texas, en route for the East, spent several days among friends in this city. The regular season closes at both houses 27.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Manola-Mason co. appeared in Friend Fritz April 19. Inocog, with Charles Dickson and Lillian Burkhardt in the leading roles delighted a fair-sized audience 20. The Salt Cellar, as a curtain-raiser, was pleasing. The Buff Comedy co. opened a week's engagement in repertoire 22 at popular prices. Mr. Buhl has a good co. and is drawing well-filled houses.—ITEMS: Mr. Buhl informs your correspondent that he will close an exceptionally successful season of forty-two weeks at Williamsport 11, and will open his summer season a week later. The next regular season he will have two popular-priced cos. on the road.

ASHLAND.—NEW GRAND OPERA HOUSE (Frank H. Wait, manager): Clair Pattee co. April 15-20 to fair business. Conroy and Fox in Hot Tamales to fair business 23. Temptation of Money 26.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gainter, manager): The New Boy April 24; fair-sized audience. Rice's 1892, 25.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Coon Hollow April 20; fair business. Girard Athletic Association 27.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Indian Hero April 18, 19; poor business; fair performances. A Jolly Lot 22; fair business; satisfactory performance. Hot Tamales 25.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager): The Manola-Mason co. played Friend Fritz to a large house April 18. Conroy and Fox in Hot Tamales played a return date to a large and well-pleased audience 20. The Clair Pattee co. in repertoire gave satisfactory performances to fair houses 22-27.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): A Jolly Lot April 23; poor business.

MAHANAY CITY.—OPERA HOUSE (J. J. Quirk, manager): Conroy and Fox in Hot Tamales played a return date April 22 to a good house; performance satisfactory.—ITEM: Professor Wright, the pianist at the Opera House, will furnish the music at Hotel Ruscombe, Atlantic City, this Summer.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Buhl Comedy co. April 15-20; full house. The Telegram 24, matinee, but well-pleased audience. Chimes of Normandy (by home talent) 25-27.

BUTLER.—PARK THEATRE (George Burkhalter, manager): Mora-Williams Comedy co. April 22-27 to large business; general satisfaction.—ITEM: The members of Butler Lodge B. P. O. E., and their wives, were guests of the Mora-Williams co. 23. J. O. D. Bondy, musical director of the co., closed his engagement 27 and left for Boston, Mass., where he has a position as organist in a church. He had been with the Mora-Williams co. for seven years. Mora sang at a matinee 24 for the first time in four years. She formerly sang in comic opera but lost her voice through the same cause four years ago.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Maude Hillman opened a week's engagement to S. R. O. April 22; performance excellent. Punch Robertson in repertoire 29-1.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Ulie Akerstrom in The Sultan's Favorite to a fair house April 22. The concert of Newport Band was well patronized 25. The band was assisted by Miss Carrie Doty-Spooner, soprano, and Master Fuller, with Charles Gieley, humorist. A Temperance Town 2; Potter-Bellew 9.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): The Cotton King April 20; good house. Primrose and West's Minstrels 22 gave a good performance to a large and well-pleased audience. Robert Gaylor 26. Charley's Aunt 29; Down in Dixie 13.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): A. A. Farland, banjoist, assisted by local talent, April 18; light business. Ulie Akerstrom in The Sultan's Favorite 23; small house. The Sawtelle Dramatic co. 29; Joe Ott 12.—ITEMS: A. A. Farland, the banjoist, is a Westerly boy.—Pat Conroy, the Irish comedian, was in town 19 calling on friends. J. Frank Stanley and wife have joined the annex of Buffalo Bill's Wild West.—Walter Ashmun was here 23, ahead of Sawtelle's Dramatic co.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Andrew J. Seymour April 22-27 to fair business; general satisfaction. Anna Eva Fay in Spiritualism and Theopis 28; Katherine Robert 29-4 in Fanchon, The Iron Master, and Lady of Lyons.

SOUTH CAROLINA.

SPARTANBURG.—CITY OPERA HOUSE (J. R. Liles, manager): House dark April 15-20.—CONVULSIONS, COLLEGE HALL: A refined and interesting entertainment was given by the students of Converse College in their hall on 20 before a large and pleased audience.—ITEM: The Opera House is undergoing repairs. When finished it will present a great change as to beauty.

CANDLER.—OPERA HOUSE (Malone and Boykin, managers): Season closed.—ITEM: The city authorities advertise that they will lease the Opera House on 1 to the highest bidder. It is said that Belle Boyd will be among the bidders.

TENNESSEE.

NASHVILLE.—THE VENDOR (W. A. Shetz, manager): Sousa's Band April 17, matinee and night, drew very large houses. At night the band played "The Tennessee Centennial March," by F. E. Farrar, of Nashville, and a new march with a new name by Prof. Gustav Fisher, leader of the orchestra at this house. Prof. Fisher conducted the band while playing his march. The Vanderbilt Glee, Band, Minstrel and Guitars Clubs to a fair house 19. The Mikado, amateurs, 6-8.—GRAND OPERA HOUSE (Curry and Boyle, man-

gers): House dark 15-20. The entertainment for the benefit of the employees of this house 22 drew a large house. The young tragedian, Samuel Blair, appeared in one act from Hamlet and made a favorable impression.—THE BLYTH (John Kehlner, manager): Lee the mesmerist cancelled dates 15-20.—ITEM: Xavier Scharwenka appeared at Watkins Hall 23 under the auspices of the Wednesday Morning Musicale Club, assisted by Mrs. Fanny Dorman Thurston, in a large house. While in the city Mr. Scharwenka was entertained by members of the club.

KNOXVILLE.—STANTON THEATRE (Fitz Staub, manager): Swedish Quartette April 17; large and well-pleased audience. Egypta by local amateurs 18, 19, with matinee, to full houses.—ITEM: On account of the illness of Carrie Lomont her co. did not give a performance 22. The house was packed when announcement was made of the star's illness. The audience was greatly disappointed. Should there not be an unexpected turn for the worse she will appear to-night (Tuesday, 23) in Muggs' Landing.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Andrews' Opera co. opened a week's engagement April 22 to S. R. O.

TEXAS.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Emma Walter co. April 15-20 to fair houses.

SHERMAN.—CON'S OPERA HOUSE (Frank Ellsworth, manager): Otto Krause Stock co. April 15-20; good houses, general satisfaction.

EL PASO.—MYERS' OPERA HOUSE (McKie and Shelton, managers): Daly's Stock co. April 22-27.

MINEOLA.—TERRY OPERA HOUSE (R. H. Bruce, manager): Dark April 15-20.—ITEM: Our manager expects to play some of the cos. that are engaged in the Texas Summer Amusement Circuit this Summer.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Blind Tom April 18; good business, general satisfaction.

AUSTIN.—MILLER'S OPERA HOUSE (Rigby and Walker, managers): The U. S. Marine Band of Washington April 20; matinee and night, to good houses. A Part of Kids 23.

WEATHERFORD.—HAYNES OPERA HOUSE (R. W. Bonnet, manager): Rob and Eva McGonigley April 23. General John R. Gordon on "The Last Days of the Confederacy" 27.

WACO.—AUDITORIUM (Jacob Schwartz, manager): The regular summer season opened with the Hennessy-Letovle co. April 15-20, presenting By Wits Outwitted, Linked by Law, Squabbles, One of the Boys, Runaway Wife, and A Model Wife, at 25-30.—ITEM: Despite opposition, business was good, performance excellent.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Jules Grant's comic Opera co. played a return engagement April 15-20, presenting Falka, Ship Ahoy, Pinaturo, Paul Jones, Amorita, etc., to fair business.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): U. S. Marine Band will close the Opera House season with matinee and night concerts April 25.

HOUSTON.—SWENENY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): U. S. Marine Band drew a large and well-pleased house April 15. Kendall Comedy co. 26, 27, benefit performance for the local manager.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): House dark April 14-20.

DALLAS.—OPERA HOUSE (George Anzey, manager): House dark April 22-27.

GALVESTON.—THE GRAND: The season closed April 29 with Ezra Kendall's Pair of Kids, for Manager Weiss' benefit.

HUNTSVILLE.—HENRY OPERA HOUSE (John

Robt. manager: Prof. J. C. Arnold's Concert April 10; good house. Fannie Rice in Tuany Nancy 22; audience well pleased; business light. Thatcher and Johnson's Minstrels 23-24.

CHARLESTON.—BURLEIGH OPERA HOUSE (N. S. Burleigh, manager): House dark April 16-24. County Fair 24. U. S. Marine Band 4.

SISTERSVILLE.—BURLEIGH OPERA HOUSE (R. Gates, manager): Fisher & A. Lord Day April 23; fair business.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Fannie Rice in Nancy April 20; fair business. ITUM: This co. closed the season here.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Richards and Fringle's Minstrels April 19; small house. Ethel Koller in Doris 21.

WISCONSIN.

LA CROSSE.—THEATRE (J. Stradipka, manager): Fanny Comelians so-called, gave three poor performances April 17-19; in medium house. Herbie's play, Shore Acres, was presented in a well-balanced co. to a large audience 19-20. The new drop-curtain, the work of scenic artist Howard Tuttle, of the Davidson Theatre, Milwaukee, was first seen 19. It is a credit to the artist and the management. Among the attractions yet to be seen this season are Marie Jansen, Warde and James, Marie Tempest, Triby, Marie Burroughs, and Nat Goodwin.

ANTHONY.—OPERA HOUSE (Hoffler Brothers, managers): Lora's 1. Ben Sackett Comedy co. 13-20.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stump, managers): House dark April 23-24.

MERRILL.—BERNARD'S OPERA HOUSE (William Conners, manager): Local amateur co. in The Flower of the Family 19; crowded house; receipts, \$675; proceeds for building Episcopal church. Rice and Sheridan 22-24.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Rice and Sheridan's co. to fair house April 19-21. Shipped by Dark 4, Black Crook 18. Sackett 20. ITUM: The Elks will give their second grand ball in Elks Hall.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Shore Acres April 20 did not draw as largely as the play and capable co. deserved. An erroneous impression was caused by the advanced prices which were for three rows of seats only but generally understood to be for the whole house. A baggage check, looked for 18, did not appear. Nat Goodwin 19.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): Brides and Matins co. in repertoire April 22-27 at popular prices.

PRAIRIE DU CHIEN.—GRAND OPERA HOUSE (O. W. Keiser, manager): Female Minstrels, local, 10; Uncle John Spruceby 15. Tracy McGuire's Stock co. and Jule Walters in Side Tracked underlined.

APPLETON.—OPERA HOUSE (E. Erb, manager): Harry Fielding's co. April 15-20; good business. Van Dyke and Eaton 9-11. U. T. C. 27; Fast Mail 20.

RACINE.—BELL CITY OPERA HOUSE (Sherman Brown, manager): Belle City Minstrels, local, April 25, 26. A Clean Sweep 20.

MEMORONIE.—THE MEMORIAL (E. J. Newsom, manager): The Avond Ladies' Quartette April 16; good house; fine performance. House dark 22-27. GRAND OPERA HOUSE (Fred Schmidt, manager): House dark 22-24. J. Barrington Dunn, dramatic reader, 25. NEW OPERA HOUSE (David Stori, manager): House dark 22-27. Barnes and Marvin's Players 24-27.

SAUCLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): House dark April 22-27.

SHEBOYGAN.—OPERA HOUSE (J. M. Kottler, manager): Nellie McHenry in A Night at the Circus April 20; small audience. The Guthrie-Mayer Operatic Concert co. underlined.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): House dark weeks of April 15-22 and 22-29. Torbett Concert co. underlined for 20.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): The house has been dark during April.

GREEN BAY.—OPERA HOUSE (S. Bender, manager): Josh Spruceby to a good-sized house April 10. Nellie McHenry to the largest house of the season 17. A Clean Sweep 19 failed to appear. Van Dyke and Eaton co. in repertoire 3-5.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): A Night at the Circus, Nellie McHenry's co., April 19; good house; fair performance. Gilmore's Band 2; big house; delighted audience.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Nellie McHenry in A Night at the Circus to a good-sized house April 19. Gilmore's Band pleased a large and fashionable audience 22.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Trilby co. opened to good business April 22. Owing to the unavoidable absence of Lawrence Hanley, W. A. Brady appeared as Svengali and gave an excellent performance. Mr. Hanley resumed the role 23. His work in the third act is particularly strong. Eleanor Barry was the Trilby. She is very good in the latter part of the play but her first acts are a trifle colorless. Mat C. Woodward as Zou Zou and Harry Lawrence as the Rev. Mr. Bagot deserve mention. Sol Smith Russell 24. QUEEN'S THEATRE (Spartow and Jacob, managers): Dark owing to Tavery Opera co. canceling date 27. Jack Harkaway, special performance, to be given under the patronage of M. A. A. 28. THE ATTRA ROYAL (Spartow and Jacob, managers): Rose Hill Polly co. opened to good business and gave a creditable variety performance 22. Down in Dixie 24. OPERA FRANCAIS (M. Durien, manager): Rigoletto was produced for the first time with Madame Dargonne as Gilda. The opera made a big success. Le Petit Faust was given for the benefit of M. Milo 22. Rigoletto was repeated 23. La Femme a Papa 24. MONUMENT NATIONAL HALL: Ysaye, the violinist, gave a concert under the auspices of the Ladies' Morning Musical 22. The house was crowded. Ysaye was assisted by the pianist, M. Aimé Lachapelle. ITUM: At the first performance by the Joseph Hawthorth co. 15 R. B. Milloy assumed the part of the First Gravedigger at a few hours' notice and gave a creditable performance.

MONTION.—OPERA HOUSE (A. E. Halstead, manager): Castle Square co. April 15-17; two performances to small houses. Olla Podrida 16; local talent; full house.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Medicine co. April 15-23 to good houses. This is the second week for this co. and the bill of specialties appears to please the audiences.

QUELPS.—ROYAL OPERA HOUSE (Albert Tavernier, manager): House dark April 15-20. Dramatic Club of Trinity College, Toronto, in The Magistrate 21. Ida Van Cortland 6-13.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Paris Gaiety Girls April 22 to good business. The poorest co. we have been afflicted with for many seasons. Wedding Sisters 23.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Two Old Crones April 19, 20; moderate houses. Maude Granger 24-27.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager): The Daughter of the Regiment April 18, 20, in aid of the Boys' Home. This was the best amateur performance given in Hamilton for years. Miss Bessie Clark took the part of Marie and Miss Moore, of London, her understudy, appeared at the matinee. The attendance was large. Rose Coghlan in Diplomacy 22; fair business; general satisfaction. The Hamilton Cricket Club concert 23; Benefit for A. Schram 26. Toronto Trinity Dramatic Club 27; Paris Gaiety Girls 28. STARS THEATRE (Bessey and Darcy, proprietors): Ryeford Sisters, Bessie Netrem, Laura Murtemor, Thorpe Sisters, Joe Haley, Ed. Carey, Charles Almo 23; fair performance.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): Wedding Sisters April 23. M. J. Boyle week of 24. Paris Gaiety Girls 25.

BROCKVILLE.—OPERA HOUSE (F. I. Ritchie, manager): House dark April 16-20. Field's Minstrels 27.

VICTORIA.—THEATRE (Robert Jamieson, manager): The Victoria Amateur Operatic Society in Il Trovatore April 16, 17 and matinee 20.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Paris Gaiety Girls April 20; poor performance; small house. Ida Van Cortland 29-4.

VANCOUVER.—OPERA HOUSE (O. G. Evans, manager): Frederic Villiers war correspondent, lectured on the "Chino-Japanese War" April 29.

QUEBEC.—ACADEMY OF MUSIC (Theodore Hamel and Co., managers): Rossini's "Stabat Mater," by local amateurs, April 17; large and fashionable audience. The opérette "Cinderella à la Mode" was repeated 20 before another large audience. JACQUES CARTIER HALL (Alfred Haskman, manager): Quebec French Opera co. 15-19; good business. Same co. 20-27.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Boyle's Players in repertoire to fair houses April 22-24. Citizens Band Concert 2. Wedding Sisters, under the auspices of the Bicycle Club, 8. Dan McCarthy 9. The Houghtons week of 15-18.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Don-Norcross co. in Old, Old Story April 15-20; light business. Arabian Nights 22; fair house. L.V. O'RYN (John Delaney, manager): Campbell Comedy co. in M'iss and The Irish Doctor 15-20; fair business. Frank Norcross is suffering from rheumatism, and was compelled to appear in performances with a walking stick. Ernest Elton joined the Don-Norcross co. here 22.

WOODSTOCK.—OPERA HOUSE (Charles A. Frynman, manager): An alleged burlesque co. styling themselves the Paris Gaiety Girls gave a performance which was utterly devoid of merit to an unappreciated good house April 19. Trinity College Dramatic Club in The Magistrate 20.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): St. Alphonsus Minstrels (local) April 22; packed house. Kate Claxton and Madame Janauachek 23-27. TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Theatrical Mechanics' Benefit 19 was a huge success. The Association into be congratulated for the excellent entertainment presented, surpassing all former efforts. Down in Dixie 22; good business. A Bella 24. A. A. A. 25. A. A. A. 26. A. A. A. 27. The Paris Gaiety Girls opened 22 to a packed house; inferior performance. MESSY MUSIC HALL (J. E. Suckling, manager): W. E. Ramsey's Entertainment Around the World 22; crowded house. Gilmore's Band 20. ITUM: Miss Yaw, who was announced to sing 24 at Massey Hall, became suddenly indisposed and the concert was therefore postponed until 28.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BLACK SHEEP: Chicago, Ill., April 15—definite. ADA REHAN (Augustin Daly, mgr.): Boston, Mass., April 20—May 4.

AMERICAN FAIRY COMEDY: Kansas City, Mo., April 20—May 4.

A BRENZY TIME (Fitz and Webster, mgrs.): Youngstown, O., May 1. Sharon, Pa., 2. Mercer & Franklin 4. Oil City & Union City 7. North East & Westfield, N. Y., 9. Fredonia 10. Jamestown 11.

ALEXANDER SALVINI (W. M. Wilkinson, mgr.): Brooklyn, E. D., April 20—May 4, Boston, Mass., 6-18.

A GAIETY GIRL: Newark, N. J., April 20—May 4, New York city 6—definite.

AUGUSTIN DALY'S COMEDIANS: Philadelphia, Pa., April 20—May 4.

A BAGGAGE CHECK (W. F. Crowley, mgr.): Wheeling, W. Va., April 20—May 1.

A BOWERY GIRL (Harry Williams, mgr.): St. Paul, Minn., April 20—May 4, Minneapolis 5-11.

BEN HUR (W. C. Clark, mgr.): Dayton, O., April 20—May 4, Danville, Ill., 4-10, Aurora, Ill., 12-16.

BUSS COMEDY (George H. Bubb, mgr.): Scranton, Pa., April 20—May 4, Williamsport 6-11.

BARNARD AND MARVIN'S PLAYERS: West Superior, Wis., April 20—May 4.

BALDWIN-ROGERS COMEDY: Birmingham, Ala., April 20—May 4.

BROOKS COMEDY: Thomaston, Conn., April 20—May 1, Holyoke, Mass., 2-4.

BURTON THEATRE: Mansfield, O., April 20—May 4. CONROY AND FOX (Hot Tamales): Brooklyn, N. Y., April 20—May 4.

COUNTRY COUSIN: Philadelphia, Pa., April 20—May 4. CHARLES BURKE (Charles Frohman, manager): Springfield, Mass., April 20.

CHAMBERLYN OLCOTT (Irish Artist; Augustus Pitou, mgr.): Chicago, Ill., April 21—May 4, Cincinnati, O., 6-11.

COON HOLLOW (C. E. Callahan, mgr.): Baltimore, Md., April 20—May 4, Cleveland, O., 6-11, Kent 13, Fortoria 14, Toledo 15-18.

CAPTAIN PAUL: New York city April 22—definite. CLAXTON-JANACHACK: New York city April 20—May 4.

CORSE PATTON (David J. Ramage, mgr.): Chicago, N. Y., April 20—May 4, Binghamton 6-11, Cohoes 12-18.

CULMANN'S COMEDIANS: Worthington, Ind., April 20—May 4.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Montreal, P. Q., April 20—May 4, Boston, Mass., 6-11.

DERBY MASQUE: New York city April 20—May 4.

DUNNELLY AND GIBARD: Worcester, Mass., May 1, New Haven, Conn., 2-4.

DUPREY'S BLUNDERS (Barney Ferguson): Boston, Mass., April 20—May 4.

DOWN ON THE FARM: Philadelphia, Pa., April 20—May 4.

ELLINGWOOD'S PLAYERS: Greenwich, N. Y., April 20—May 4.

EMILY BACKER (Our Flat; Thomas W. Ryley, mgr.): Grand Junction, Col., May 1, Leadville 2, Pueblo 3, Colorado Springs 4, Denver 6-11.

EIGHT BELLS (John F. Byrne, prop.): Detroit, Mich., April 20—May 4.

EMMA MARSHEN: Denison, Tex., April 20—May 4.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 3—definite.

REPPRELLERS (Will C. Ellsler, mgr.): Denver, Col., April 20—May 4, Colorado Springs 6, Pueblo 7, Salida 8, Leadville 9, Aspen 10, Grand Junction 11, Salt Lake City, Utah, 13, 14, Provo City 15, Ogden 16, 17.

E. H. SOTHERN (Daniel Frohman, mgr.): Bridgeport, Conn., May 1, Yonkers, N. Y., 2-4, Buffalo 9-11.

FINNIGAN'S BALL (Murray and Mack; Frank Kirk 6, Jamestown 7, Erie, Pa., 8.

FAST MAIL (Northern, Martin Golden, mgr.): Detroit, Mich., April 20—May 4.

FAST MAIL: Nashua, N. H., May 1, Manchester 3, Lawrence, Mass., 6, Haverhill 7, Gloucester 8, Exeter, N. H., 9, Portland, Me., 10, 11.

FREDERICK AND MARIE MURPHY: Loganport, Ind., May 1, Kokomo 2, Anderson 4.

FIRE PATROL: Boston, Mass., April 20—May 4.

FANNY DAVENPORT (Frank L. Perley, mgr.): Cincinnati, O., May 1, Chicago, Ill., 12-16.

FANNY RICE (G. W. Purdy, mgr.): Easton, Pa., April 20, Shamokin May 1, Hazleton 2, Pittston 3.

FAUST (Griffith's; Ed. A. Church, mgr.): Ellensburg, Wash., April 20, Seattle May 1, 2.

FREDERICK BOND (Shaw and Bradford, mgrs.): Washington, D. C., April 20—definite.

GREEN GOODS MAN (W. E. Gorman, mgr.): Pittsburg, Pa., May 6-11, Philadelphia 13-18.

GALLEY SLAVE: Elizabeth, N. J., May 1.

GEORGE W. LARSEN: Erie, Pa., April 20—May 4.

HARVEY'S SHORE ACRES (William R. Gray, mgr.): Indianapolis, Ind., April 20—May 1, Newark, N. J., 6-11, Brooklyn, N. Y., 13-18.

HASCALL COMEDY: Union City, N. Y., April 20—May 4. HOWARD STOCK (John A. Preston, mgr.): Binghamton, N. Y., April 20—May 4, Easton, Pa., 6-11, Plainfield, N. J., 13-16.

HURDLEY (W. A. Brady, mgr.): Jersey City, N. J., April 20—May 4.

HOWARD WALL'S IDEALS: Penn Yan, N. Y., April 20—May 4.

IN OLD TENNESSEE (James E. Moore, mgr.): St. Joseph, Mo., May 5-6.

JOR OTT (A. H. Westfall, mgr.): Philadelphia, Pa., April 20—May 4, Brooklyn, N. Y., 6-11.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Ravenna, O., May 1.

JAMES J. CORRETT (W. A. Brady, mgr.): St. Louis, Mo., April 20—May 4.

JOSEPH HAWORTH: Baltimore, Md., April 20—May 4.

JOSEPH MURPHY (J. J. Showles, mgr.): Brooklyn, N. Y., April 20—May 4.

JOHN DREW (Charles Frohman, mgr.): Albany, N. Y., May 1, Buffalo 2-4.

JOHN D'ONOVIN: Gaiter, Ill., April 20—May 4.

JAY, BLISS AND CO.: Princeton, Ind., May 1, Bradford 2, Mitchell 3, Seymour 4.

J. H. WALLACE: Newark, N. J., April 20—May 1.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Brooklyn, Out., April 20—May 4, Gouverneur, N. Y., 6-11.

LOST IN NEW YORK: Newark, N. J., May 2-4.

LITTLE TRICKS (Fred. Robbins, mgr.): Indianapolis, Ind., May 9-11, Ford 13, Logansport 14.

LILLIAN LEWIS: Kansas City, Mo., April 20—May 4.

LEWIS MORRISON (E. J. Abram, mgr.): Atlanta, Ga., April 20—May 1, Savannah 2-4, Plainfield, N. J., 7, Yonkers, N. Y., 6, Peekskill, Newburgh 10, Poughkeepsie 11.

LANGDON DRAMATIC: Milford, Mass., April 20—May 4.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Duluth, Minn., April 20—May 1, Chicago, Ill., 5-11.

LUCIEN COMEDY: Portland, Me., May 6-8, Augusta 9, 10.

MILE WHITE FLAG: Brooklyn, N. Y., April 20—May 4.

MAUD ATKINSON: Keokuk, Ia., April 20—May 4, Decatur, Ill., 6-11.

MAUDE HILLMAN (W. G. Seidling, mgr.): Oil City, Pa., April 20—May 4, Hornellsville, N. Y., 6-11, Corning 13-16.

MARIE JAMES: Jackson, Mich., April 20, Grand Rapids May 1, Detroit 3-4, New York city 6-11.

MARY REJANE (Henry E. Abner, mgr.): St. Louis, Mo., May 2-4, Chicago, Ill., 6-11, Boston, Mass., 12-15.

MINNIE SEWARD: Rochester, N. Y., April 20—May 4.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Chicago, Ill., April 20—May 4.

MORA-WILLIAMS: Jamestown, N. Y., April 20—May 4.

MARRS COMEDY: Bradford, Out., April 20—May 4.

MR. AND MRS. HOUGHTON: Peterboro, Out., April 20—May 4, Port Hope 6-11, Lindsay 12-18.

MRS. PATON (A. A. Stodley, manager): Columbia, S. C., April 20—May 4, Chattanooga, Tenn., 6-11.

MR. AND MRS. KENDALL (Daniel Frohman, mgr.): Washington, D. C., April 20—May 4, Chicago, Ill., 6-11.

MRS. SASS GRAY (Augustus Pitou, mgr.): Philadelphia, Pa., April 20—May 4, Brooklyn, E. D., 6-11.

MELVILLE COMEDIANS: Geneva, Wis., April 20—May 4.

MRS. POTTER-KYLE BELLEV (Myron E. Rice, mgr.): Albany, N. Y., April 20—Amsterdam May 1, Lynn, Mass., 2, Fall River 3, Hartford, Conn., 4, Bridgeport & New Haven 7, New London & New Britain, R. I., 9, Middletown, Conn., 10, New Britain 11.

NAT GOODWIN (George J. Appleton, mgr.): Chicago, Ill., April 20—May 4, Milwaukee, Wis., 6-8, Madison 9, Washington, D. C., 13-16.

NELLIE McHENRY: East Saginaw, Mich., April 20, Bay City May 1, Flint 2, Port Huron 3, Mt. Clemens 4, Detroit 6-8, Cleveland, O., 9-11, Buffalo, N. Y., 13-16.

NATIONAL DRAMATIC (Lee and Marshall, mgrs.): North Adams, Mass., April 20—May 4.

NEW YORK THEATRE CO. (Edwin A. Davis, mgr.): St. Marys, O., April 20—May 4, Van Wert 6-11.

OLIVER TWIST: Harlem, N. Y., April 20—May 4.

OLIVER BYRON (J. F. Johnson, mgr.): Ashbury Park, N. J., April 20, Long Branch May 1.

PUDDINGHEAD WILSON: New York city April 15—definite.

PAWN TICKET 20 (J. M. Ward, mgr.): Hoboken, N. J., April 20—May 1, Albany, N. Y., 3, 4, Buffalo 6-11.

PAUL BAY (W. A. Brady, mgr.): St. Louis, Mo., April 20—May 4.

PERSTON KENDALL (C. E. Kendall, mgr.): Ashtabula, O., May 1.

ROBERT GAYLOR (W. A. Brady, mgr.): Lawrence, Mass., May 2, Lynn 4.

ROBERT MANTRELL (Augustus Pitou, mgr.): Boston, Mass., April 22—May 4.

ROLAND REED (E. B. Jack, mgr.): Marlboro, Mass., April 20, Milford May 1, Springfield 2, Hartford, Conn., 3, New Haven 4, Pittsfield, Mass., Albany, N. Y., 7-9, Norwich, Conn., 10, Portland 11.

ROSE COGHAN (John T. Sullivan, mgr.): Pittsburg, Pa., April 20—May 4.

RUSSELL-PATTON PLAYERS: Saranac Lake, N. Y., April 20—May 4, Chateaugay 6-11.

RICK AND SHERRIDAN'S PLAYERS: Oconto, Wis., April 20—May 1, Sturgeon Bay 3-4, Menominee, Mich., 6-8, Marinette 9-11.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGachy, mgr.): Brooklyn, N. Y., April 20—May 4, Boston, Mass., 6-11.

RUDA (Hortense Rhea, mgr.): Salem, O., April 20, Franklin, Pa., May 3, Salamanca, N. Y., 2, Canandaigua 3, Syracuse 4, Oneida 6, Rome 7, Little Falls 8, Gloversville 10, Troy 13-16.

RICHARD MANFIELD (John F. Slocum, mgr.): New York city April 22—definite.

SANTER PAYTON: Corvallis, Ore., April 20—May 4.

SADIE MARTINOT: Boston, Mass., April 20—May 4.

SHARPLEY'S LYCEUM: Aurora, Mo., April 20—May 4.

SOL SMITH RUSSELL (Fred. Berger, mgr.): Montreal, P. Q., April 20—May 4.

SEENANDOGAN (Charles

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Ackerman, Irene
Anshur, Rose
Angela, Miss
Angus, Miss
Archer, Nancy
Allen, Marie
Arnold, Madeline
Adams, Minerva
Armstrong, Viola
Archer, Nellie
Alman, Vera
Annesley, Isabel
Bryson, Georgia
Butler, Alice
Bryer, Mary
Berlin, Nina
Brooks, Fannie
Brooks, Louise
Bradley, Leonora
Barnes, Kate
Barnes, Ida
Blanchard, Ida
Haley, Eleanor
Booth, Hope
Borough, Marie
Boutwell, May
Byrne, Beadie
Breckenridge, May
Brooks, Fannie
Bernardo, Nellie
Bowers, Mrs. D. P.
Baldwin, May
Barrett, Lizzie C.
Bertram, Helen
Bancher, Emily
Cassie
Cavendish, Maude
Clayton, Estelle
Coryn, Sylvester
Carter, Nannie
Creighton, Bertha
Cly, Colie
Cleveland, Beattie
Chase, Marion
Coleman, A.
Caraway, E.
Calahan, Mrs. E.
Carson, M.
Chase, Florence
Charmante, Miss P.
Chase, Mrs. M. E.
Corte, Triniton
Collins, Lottie, co.
Cleva, Lillian
Claxton, Kate
Clark, M. Lee
Cushman, Sadie
Collins, June
Covey, Mrs. Frank
Clinton, Estella
Combs, Jane
Clark, Margaret
Custis, Julia
Corney, Miss L.
Curtis, Marie
Dunbar, Maude
Dunlevy, Mrs. E.
Dana, Kathryn
Dickson, Maude
Dyer, Miss B.
Dunbar, Mrs. Chas.
De Vere, Vere
Dymond, Dorine
Daulton, Miss
Davis, Josephine R.
Dawson, Lucy F.
Drayton, Blanche
Darling, Mrs. F. N.
Daly, Lizzie D.
Dane, Minnie
Dougherty, Sidney
Elbridge, Edith
Evans, Agnes
Ewing, Louise
Erskine, Katharine
Evelyn, Pearl
Fox, Helen
French, Myria
Fletcher, Lizzie
Filkins, Grace
Floyd, Mary
Fidda, Frances
Forrell, Marion

MEN.

Allen, Joe S.
Ashby, Harry
Abbott, Chas.
Ashley, Wm. W.
Abbott, Eddie
Abbe, Chas.
Aldrich, Chas. T.
Allison, J. A.
Adams, Edward
Atchison, David
Atkinson, C. F.
Ankersmiller, Emil
Allen, Stewart
Butterfield, W. E.
Brooke, Percy
Brooks, W. C.
Brant, Dave
Blundell, Mr.
Byron, Oliver D.
Brophy, James H.
Bennett, Chas. H.
Bakun, Frederic
Rainbridge, Clem
Boyd, Archie
Harry, Matt. L.
Harrington, M. C.
Brook, Arthur
Barry, Nagle
Bergman, Henry
Bernard, Julius
Blanchard, Fred
Blue Jean, co.
Barnes, Ariel
Brewer, W. L.
Brower, Sidney
Bailey, Geo.
Baldwin, Mr.
Brodie, Steve
Bouchard, Ed.
Brumell, Angus
Babcock, Theodore
Brown, Sherman
Bachman, Alex.
B. and Co.
Boyd, Chas. A.
Bowers, Girl co.
Barry, John W.
Barry, Wm.
Barrel of Money co.
Bixby, Mr.
Curtis, M. B.
Cotter, Alan
Cullen, Mr.
Colburn, F. H.
Coverdale, R. A.
Combs, S. W.
Collins, Chas. T.
Coleman, J. S.
Chase, Chas. W.
Cassidy, Frank
Cook and Smith
Carter, L. J.
Cronin, Dr.
Coudack, C. W.
Curtis, Matt.
Crandall, H. J.
Clifford, Edmund
Clift, H. C.
Cordes, Leonard
Campbell, M. P.
Cleveland, W. S.
Clark, Joe
Castell, E.
Campbell, Matt.
Clement, Clay
Courtney, Wm.
Cotter, F. G.
Clifton, Joseph
Cook, John M.
Conner, F. S.
Curtis, Frank
Callahan, Mr.
Carroll, Lon
Collins, Phil E.
Clarke, E. A.
Collins, Russell
Costa, Bert
Collins, Frank
Darius, A. E.
Dodd, Henry
Dunbar, Alfred
Dickson, Harry
Dean, W. H.
Derby Mascot co.
Dempsy, Thomas
Dunlevy, Allen

MEN.

Drew, C. H.
David, Frank
Dickson, Chas.
Davis, W. J.
Decker, Joe
Deshon, Frank
Diets, Frank
Downing, Albert
De Lang, Louis
Davis, E. A.
Downing, Joe
Dorley, Brain
Drew, Sidney
Dean, Will T.
Dittmar, Geo.
De La Chaine, Geo.
Duffy, Wm.
Downard, Allan
Dickson, W. H.
Dassent, R. J.
Dolan, A. L.
Doyle, W. T.
Ehardt, Emil
Eldridge, W. B.
Ellis, Chas. T.
Elder, Raymond
Eastwood, Chas.
Emmons, Gordon
Emmett, J. K.
Ellsworth, Mark
Elliot, Robert
Ernst, Ernest
Eisenhut, Charles
Fisher, Perkins D.
Fawcett, C.
Fabian, Walter
Finn, Daniel
Frey, Charles
Forrest, Arthur
Fosse, L. J.
Follis, John
Floyd, Walter
Fisher, Geo. E.
Figman, Max
Fay, Hugh
French, Frank V.
Floyd, Mr.
Flint, Douglas
Farren, Harry
Fraser, Robert
Frawley, Daniel
Fregener, H. G.
Froman, H. F.
Farnum, W. M.
Florence, Neil
Fawcett, C.
Ferry, Wm.
Fletcher, H. E.
Flemming, Martin
Nagle, E. F.
Neiber, J. G.
Norcross, J. W.
Norman, E. B.
Nelson, Amiel
Naylor, F. A.
Nelson, John
Newman, J. R.
Gaffney, C. H.
Gates, Geo. S.
Galloway, Frank
Grinnell, B. F.
Gill, Wm.
Gardner, Chas. A.
Green Goods Man
Garland, Franklin
Gaden, Garland
Griffith, Jas. C.
Laidlaw, R. A.

NEW YORK THEATRES.

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Monday, A Parisian Romance. Tuesday, The Scarlet Letter. Wednesday, Prince Karl. Thursday, A Parisian Romance. Friday, Don Drummond. Saturday Matinee, Don Drummond. Saturday Night, Dr. Jekyll and Mr. Hyde.
May 7—The King of Peru, by Louis N. Parker.

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Tuesday, Wednesday Matinee and Wednesday, The Importance of Being Earnest
Thursday, Friday and Saturday Matinee, LIBERTY MALL
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May 6—Sowing the Wind.

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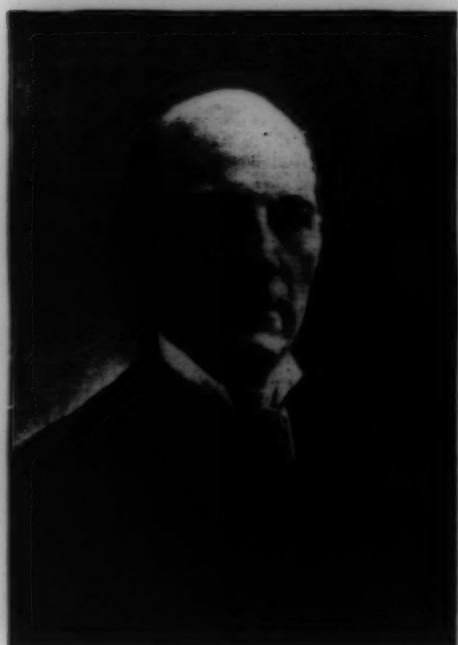
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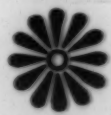
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The Record of a Single Day :

St. Paul Dispatch, April 15, 1895.

"I regard the stock company now at the Grand as one of the best stock organizations I have ever seen," continued Mr. Litt, "and the players have the advantage of previous production and association, so that their work harmonizes and perfect interpretation results. They played a season of three weeks at Milwaukee, and I have just received a telegram from that city asking me if they can be had for a return engagement of three weeks if a subscription of \$3,000 a week is gotten up."

Mr. Litt's pride in his stock company is well founded, for it is the best all around company that he has had. In the past he has had greater names on his roster, but at no time has there been an aggregate merit surpassing that of the present organization. There is a merit well supported by taking personality in every instance, as the production of The Jilt this week has shown. The Jilt is not altogether the sort of play that would attract the bulk of the Grand clientele at the start; but it shows conclusively what the public may expect in future, and that the attraction is in every way worthy of the cordial support of those who are tired of shoddy productions and ill-balanced ensembles.

St. Paul Morning Call, April 15, 1895.

From the local standpoint of the two engagements, the stock company's was by far the most important, for they are booked for a ten weeks' run in the Twin Cities, and if their performance had been ill the prospect would be frightful. On the contrary, however, in the ensemble, their work is head and shoulders above that of any stock company that has as yet been seen here. While there is no member of the organization whose claim to public approval is as great as Miss Carrie Turner, Mr. Litt's former leading lady, yet, taken in its entirety, the company gives as good a production of The Jilt as one could desire. There is evidently little jealousy existing between the actors, for the ones best suited to the roles seem to get there.

Saint Paul Pioneer Press, April 15, 1895.

Not for three years has there been any stock organization in this city that could be compared for an instant with the Giffen and Neill company. Even the stock company of the Summer of 1892, headed by Julia Arthur, fell below the present organization, not only in the average of ability but in another very important particular. The present company has played together for some time in Denver and Milwaukee previous to its engagement here, and so that account each member seems to possess the confidence in the other members

without which many a performance which might otherwise be good is seriously marred.

Take, for example, the work on the opening night. The audience, instead of being treated to a rehearsal in which a number of the players stumbled through their lines, was treated to a most artistic production. It is hardly exaggeration to call it one of the most finished productions that the city has had the opportunity of seeing this year. Another point in favor of the company is that the class of plays in which it is to appear is above the standard presented by Mr. Litt's former companies. Every one of them has a long run to its credit, while Uncle Tom's Cabin and even The Silver King have been turned to the wall.

Almost every member of the stock company appeared in The Jilt, giving an excellent opportunity to judge of their work. It did not require any student of the drama to see at a glance that each and every one was thoroughly at home on the stage. Few stock companies of recent years have been stronger, for every member of the company is capable of work of the highest order of merit in the class of plays they will present. Their work last week was quiet, effective, and painstaking, such as one would expect from players, every one of whom had played "leads" with Jefferson, Goodwin, Sol Smith Russell, and Crane, or has schooling almost as good. The very character of the play, an adequate presentation of which requires a company of exceptionally even balance, served to bring out their individual excellences. And yet the individuality of no member of the company dominated the whole. Mr. Litt certainly deserves the heartiest support of those who like first-class plays, presented by a first-class company.

Minneapolis Times, April 15, 1895.

Dion Boucicault's rare old comedy, The Jilt, as presented by the Giffen and Neill stock company at the Bijou Opera House yesterday, won every listener, and the several climaxes, especially the one in the second act, were greeted with curtain call after curtain call. The plot is somewhat involved in order to bring the romances of three loving couples into the comprehension of the audience, but the consequent multiplication of scenes and incidents serves to bring out even more unmistakably the strength or weakness of a stock company performance. And it can be said without hesitation that the company yesterday acquitted itself admirably.

As has been remarked frequently during the last few weeks, the personnel of the company musters no stellar attractions, nor does yesterday's play bring to the front any one character preeminently as the centre of interest.

But the members of the organization are well known in the theatrical world as studious and competent players, and it is rarely that Minneapolis has seen a stock company which worked more evenly.

Minneapolis Journal, April 15, 1895.

In securing the Giffen-Neill stock company, Mr. Litt has shown his usual excellent judgment. The members of the company have been associated with one another now for something over two years, and each one is so well acquainted with all the others that a most smooth and finished performance results from their efforts. There is no one "star" who monopolizes the stage and who by fairly creditable work endeavors to hide the incompetence of his associates. Each member of the cast has something worth doing well, and each one is competent to do well the part assigned. Even in the more pretentious organizations, one seldom sees finer or more finished work than this.

The Pressy Press, April 15, 1895.

Minneapolis, continually favored with the best of everything, has, by the grace of Jacob Litt, a stock company, the measure of which is as high and broad as any which this city has ever been favored with. The aggregation is the Giffen and Neill company, and their initial appearance at the Bijou yesterday was in Dion Boucicault's comedy, The Jilt. To know the excellence of this company one must attend a performance and observe for himself the delightful personnel with whom the mutual association has done its best work, to the most natural fitting of the component roles into the charming whole.

Nothing could be more satisfying to the lover of true dramatic talent than the home scene at the close of the second act where the curtain descends—not upon a stage crowded with actors—but upon a cosy parlor, filled with loving members, engaged in the evening pastimes, the younger element gathered about the piano singing songs of old England. The scene, so calmly natural, was encored again and again. Another illustration of the power of the company was displayed in the race-course scene. No horses met the vision of the audience and no rattle of horses' feet was heard, but with few lines to recite, the company leaning toward the imaginary race course, by sign and subtle pantomime drew the spectators into a fever of excitement, and were rewarded by a perfect thunder of applause at the end of the act. The company itself is a composition of excellent talent with no dry or incompetent member.

Minneapolis Tribune, April 15, 1895.

Minneapolis has had a number of stock companies, some of which have been considerably above the average in merit; but none, save the Pitou organization, have equaled the Giffen-Neill Company, now playing at the Bijou. There was considerable speculation among those who understood the strength of the company, and the standard of plays which are to be presented, whether it would be good policy to place them at a popular-priced theatre. The general experience of the company has been encouraging for the reason that no matter where they played the intelligent public has followed them with alacrity and persistence. In Denver they crowded the first-class theatres, and in Milwaukee they changed the tide of patronage customarily found at a popular-priced house. They should fill the Bijou at every performance with that class of theatregoers who appreciate good drama, well played, well cast, and well presented. The verdict rendered yesterday upon their presentation of Boucicault's The Jilt, was one of unqualified approval and hearty pleasure in a piece of work done in a spirit of harmony that was felt distinctly across the footlights. The company upon first acquaintance is striking in this respect: the members appear to be congenial, both individually and artistically; they gain results in smoothness, detail and ensemble that cannot otherwise be obtained, and the spectator is bound to become impressed with that fact before the curtain goes down on the first act. The audiences yesterday were quick to notice this, and many curtain calls were awarded the players as much for the atmosphere with which they surrounded themselves as for their separate and collective efficiency. Taking The Jilt as a basis of estimate, there is not a single incapable actor in the aggregation; and they fit each other's personalities so nicely as to convince one of their being chosen for special adaptability.

Another factor in their success is the fine judgment with which they are cast. A mistake or a little piece of selfishness in this respect is often responsible for the destruction of the roles upon which much in a drama depends. If "The Jilt" is a criterion there will be no mistakes of that nature, which the public as well as the company will find to accrue to their benefit.

As to the special artistic merits of the company a great deal could be said in elaboration and truth. The company, however, is its own best commentator, since to be seen is to be appreciated. Very wisely there are no "stars," those bones of contention and bones of stock success. Each member is given a fair opportunity to do what lies within his ability and the results cannot fail to be gratifying.